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MUSIC SUPERVISORS OF NEW ENGLAND PLAN CONFERENCE

Directors of School Music in That Section Meet in Boston to Arrange Annual Gathering—Difficulties of Attending National Convention Made Step Desirable—Pulse Club Is Host to Initial Gathering—"Credits in Music" and Other Problems of Public School Work Occupy Attention of Educators—Executive Committee Named to Outline Permanent Organization

BOSTON, MASS., June 15.—At the invitation of the Pulse Club, an organization of directors of school music in New England, whose president is Howard Clarke Davis; vice-president, Cecilia M. Bainton, and secretary, Richard W. Grant, a large body of the public school music supervisors from all over New England convened at the Villa Napoli, Nantasket Beach, Mass., last Saturday afternoon for the purpose of launching a movement toward establishing an annual Conference for Public School Music Supervisors in New England. The purpose of this conference is not in any way antagonistic toward the national convention, to which New Englanders are loyal, but owing to difficulty in attending the national convention each year, the formation of a New England conference will serve many in its stead.

There were about seventy-five persons present. After the dinner Howard Clarke Davis called the meeting to order and, with George J. Abbott at the piano, the entire assembly sang patriotic and folk-songs from a Community Music Book, presented to the gathering for the occasion by the Oliver Ditson Company. Albert Edmund Brown, well-known New England basso and supervisor of music in the Lowell Normal School, was heard in solos, and the following speakers were introduced by Mr. Davis:

Hon. Payson Smith, State Commissioner of Education for Massachusetts; Edwin N. C. Barnes, president of the Rhode Island Music Supervisors' Association; Esther M. Greene of the Keene Normal School, Keene, N. H.; James D. Price, assistant supervisor of public school music in Hartford, Conn.; Emerson Adams, representing the State Department of Education in Rhode Island, and Samuel W. Cole, veteran supervisor of music in the public schools of Brookline, Mass., and who for thirty-four years has been head of the public school music department at the New England Conservatory of Music in Boston.

Each speaker was heartily in sympathy with the movement, and a general discussion on some of the problems of public school music followed. Two of the most important of these open discussions were: The vital importance of establishing a "credit in music" in all public school systems, and "to learn, if possible, what the authorized edition is of 'The Star-Spangled Banner.'"

In the course of his remarks the Hon. Payson Smith said that he considered that English, music and manual training should be the first requisites in every public school curriculum, and that these studies placed in the order of their importance would stand: First, English; second, music, and third, manual training.

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DR. WILLIAM C. CARL
For Many Years a Notable Figure in American Musical Life as Concert Organist and Educator. (See Page 38)

ORATORIO SOCIETY SPLIT OVER DAMROSCH

Board of Directors Divided When He Is Selected to Succeed Louis Koemmenich

DISCORD in the board of directors of the New York Oratorio Society was revealed on Tuesday when it was announced that Walter Damrosch had accepted an invitation to become director of the chorus, succeeding Louis Koemmenich, who, as told exclusively in MUSICAL AMERICA last week, had not been re-engaged. It appears now that there are two factions in the board, one favoring Mr. Damrosch and the other still holding out for Mr. Koemmenich.

The news of the selection of Mr. Damrosch as conductor came as a surprise to the 280 members of the society, who have now called a meeting for Thursday, June 28, to take action regarding the conductorship and the case of Mr. Koemmenich.

In last week's issue of MUSICAL AMERICA the news was given for the first time to the effect that Mr. Koemmenich was not re-elected as conductor when the board of directors met recently. It was also pointed out that the board's action was not the result of dissatisfaction with Mr. Koemmenich's musical ability, but

because of strong personal objections. Mr. Koemmenich's altercation with Herbert F. Peyer, MUSICAL AMERICA's critic, in which he threatened the critic with personal violence, aroused bitter feeling against the conductor among certain of the officers of the Oratorio Society and the Mendelssohn Glee Club.

Mr. Damrosch was conductor of the Oratorio Society from 1885 to 1899. He remains as conductor of the New York Symphony Society.

The board of directors at its recent session re-elected all officers but the conductor and voted 16 to 8 to leave that matter to the executive committee, which in its turn last Tuesday voted 3 to 2 for Mr. Damrosch. This result was announced by C. J. Oliphant, business manager, on Monday. Frank S. Hastings was elected some time ago to the new office of chairman of the board, and among his associate directors who are said to favor a new régime were Frank B. Sealy, H. Willard Gray, Roland Holt and E. K. Baird.

In Andrew Carnegie's absence the acting president of the society is Dr. John P. Munn, who with Second Vice-President Hartwell E. Wilkins, Treasurer William Elliott Knox, Assistant Treasurer Lee M. Bingham, Secretary William B. Tuthill and others had been understood to favor retaining Conductor Koemmenich. Mr. Tuthill has been with the Oratorio Society since 1878 and Mr. Wilkins since 1880.

SCHEME TO GIVE "AIDA" IN STADIUM PROVES A FIASCO

Max Brav, Promoter of Open-Air Opera, Charged with Misrepresentation—Metropolitan Opera Company Denies That It Sponsored Performance—College Authorities Order an Investigation of Incidents in Connection with the Project

AFTER the announcement of elaborate plans for an open-air performance of "Aida" to be given in the Lewisohn Stadium of the College of the City of New York on June 16, came a series of complications that resulted in the abandoning of the enterprise and an investigation of the methods used by Dr. Max Brav, who was sponsor for the scheme.

The first sign of trouble was in the statement issued by the Metropolitan Opera Company to the effect that it had no connection whatever with or responsibility for the proposed open-air performance, although the promoters had announced the names of one or two Metropolitan artists as soloists, besides the chorus and ballet of the Metropolitan. Claudia Muzio was originally announced to sing the title rôle, but her name was withdrawn.

This announcement from the Metropolitan Opera Company surprised the authorities of the College of the City of New York, who were given to understand that the Metropolitan was interested in the project. The plan to hold the open-air operas was fostered by Dr. Max Brav. A representative of his by the name of Pretorias outlined the plan originally to Dr. Thomas A. Storey, college director of the stadium. A contract was drawn up between Dr. Max Brav as "General Manager of the Associated Musical Bureaus," and the College of the City of New York, providing for the use of the stadium and field for two operas on evenings between the dates of June 15 and June 25.

The investigation begun by college authorities and others on June 13 led to charges that the name of the Metropolitan Opera Company had been used in an unauthorized way by the promoters of the open-air operas. Louis M. Goldstein of 51 East Forty-second Street, who has a contract for the publication of the advertising program, said that it had been represented to him that the Metropolitan Opera Company was supporting the enterprise. He placed before District Attorney Aaron J. Conlon a request for an investigation of the methods used to interest himself and others in the plan.

The promoters of the intended series of open-air operas, it was asserted, used the name of "The Metropolitan Open-Air Company" and won the endorsement and the good offices of the faculty of the College of the City of New York, the American Defense League and other individuals and organizations, who were left under the impression that the Metropolitan Opera Company was the prime mover of the open-air operas, and that the performances would be given by the Metropolitan orchestra and singers.

On June 13 Dr. Brav stated that the performance of June 16 would be postponed on account of the weather, saying that it was cloudy and looked like rain for Saturday night. In answer to Goldstein's charges, Dr. Brav said that there was a conspiracy on foot to wreck his plans.

SWISS ARE SATIATED WITH MUSICAL FARE

Noted Organizations from Many Climes Invade Republic—Command High Prices

Associated Press correspondence of June 2 from Berne, Switzerland, says that Switzerland has been enjoying for six months a veritable riot of music and art furnished by the experts, the ultra favorite and ultra accomplished artists and organizations of all the surrounding countries. The Paris Symphonic Orchestra has been succeeded by the Court Opera players from Vienna, and they by Arthur Nikisch, while he in turn has given way to the Comédie Française. There has scarcely been a week when some noted musical or theatrical organization has not been touring the country.

They have been well, even enthusiastically, received. Large audiences invariably greeted them, and always they have had to pay big prices—for Switzerland. Nikisch had to stand and bow almost continuously for a quarter of an hour before his audience would let him leave the stage, and when he did retire it was to frantic shouts of "Auf wiedersehen" and "Au revoir."

The action of Norway, however, in refusing to sanction Nikisch's concert trip there brought to the surface the disgruntled complaints of a not inconsiderable portion of the Swiss public, which has not welcomed the strangers here, but has seen them come with a good deal of bitterness. Their opposition is twofold. These critics feel that the real purpose of this sudden and absolutely unprecedented influx of foreign talent is a subtle attempt to create sentiment in favor of one side or the other in the present conflict.

They object also to the implied patronage of the artistic visits. "These people never saw fit to come to us in peace times," is the way one objector recently expressed it. "In those days they never deigned to look at Switzerland. If they could induce us to come to France or Germany or Austria and pay good money to hear or see them, then well and good. But we didn't exist as far as they were concerned until the war."

In addition to these objections the Swiss claim that in many instances they are really being defrauded by the visiting artists, who bring only partially complete orchestras or companies, filled with substitutes and understudies, all of whom, however, are intent on obtaining all the money possible.

Hence the action of Norway was greeted in certain circles as an indication that Norway had displayed better common sense, and, above all, more moral courage than Switzerland.

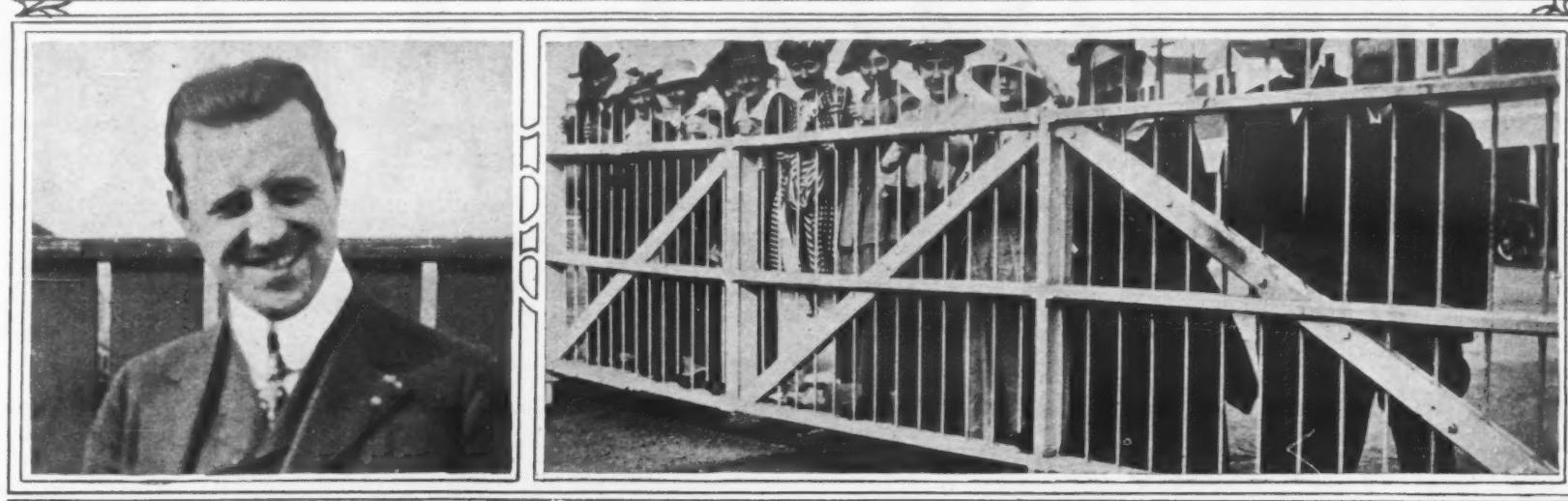
SOLOISTS ACCLAIMED IN BOSTON "POP" CONCERTS

Arthur Hackett, Mary Desmond and Mario Laurenti Admired Singers on Week's Programs

BOSTON, MASS., June 15.—The introduction of soloists at the Boston Symphony's "Pop" concerts, so successfully inaugurated last season, was renewed at this week's concerts of the orchestra in Symphony Hall, when Arthur Hackett, tenor; Mary Desmond, the English contralto, and Mario Laurenti, baritone, appeared.

Mr. Hackett, who created such a success last year, was warmly welcomed on Monday evening, singing the "Lohengrin" Narrative from the opera's third act, and the aria, "Ah, Moon of My Delight," from Liza Lehmann's cycle, "In a Persian Garden." To these Mr. Hackett was obliged to add many extra songs with piano accompaniment. His superb singing was also a feature of Friday's program.

Miss Desmond made a most favorable impression at Thursday's concert. She possesses a rich, sonorous contralto voice of an expansive compass and her singing of the familiar "Samson and Delilah" aria and French and English songs by Chaminade, Goring-Thomas, Saunderson and Aylward was warmly applauded. One of her extra's, Chaminade's "Silver Ring," was effectively sung to harp accompaniment. Another feature of this particular program was the flute solo,



A Group of Delegates to the Meeting of New England Public School Music Supervisors, Who "Just Missed" Their Train Home. On the Left, Howard Clarke Davis, President of the Directors of School Music in New England

"Souvenir de l'Opéra," de Jong, played with extraordinary beauty by Mr. Brooke.

Mario Laurenti, a baritone from the Metropolitan Opera Company, was heard in the "Pagliacci" Prologue and the "Figaro" aria on Wednesday and Saturday evenings, and at each appearance his capable and artistic performance was greatly admired. A Norwegian singing society lent vocal aid on Tuesday evening. Agide Jacchia's conducting was inspiring.

W. H. L.

BIRMINGHAM CIVIC MUSIC

Second Community "Sing" Successful—To Present "Elijah"

BIRMINGHAM, ALA., June 16.—In the second community "sing" at Capitol Park last Sunday afternoon this city's civic music movement, under the vitalizing direction of Robert Lawrence, received an additional impetus. Besides the community singing, in which the crowd joined eagerly, the program included the singing of "A Perfect Day" by Mary Cook, soprano; two numbers by the Birmingham Male Chorus, and horn quartet offerings by Charles E. Plank, George H. Crain, Harry L. Culver and Mr. K. Holmberg, with William Holmberg, accompanist. William Nappi led the Community Band in various numbers.

As a result of the Community Chorus's success, it is planned to give the "Elijah" next January. A rehearsal was called for Thursday night on the stand at Capitol Park, when Director Lawrence began the selection of the chorus that is to sing the oratorio. The chorus for this work will begin rehearsals at once and rehearse during the summer on Thursday nights at the park.

JERSEY CITY MUSICIANS' SOCIETY ELECTS NEW OFFICERS

JERSEY CITY, N. J., June 9.—The Jersey City Musicians' Society elected new officers at its closing meeting at the home of Belle Boltwood. Augustus L. Wilson, tenor soloist of the First Congregational Church, is the new president; Edward Brecht, leader of the community chorus of the school extension committee, is vice-president; Jennie Bauer, treasurer; Chester Fell and Grace Bender, secretaries. The board of directors includes Mrs. Daniel Bender, Miss Boltwood, Mrs. Henrietta Wescott, Moritz Schwarz, Mrs. Bula Blauvelt, Rita B. Smith, Flora Wittpenn, James P. Dunn and William Pagdin. After the business session a program of music by members of the Community Chorus and some pupils of the society members was enjoyed.

A. D. F.

St. Louis To Hear Francesca Peralta in Open-Air "Pagliacci"

Following her success singing the title rôle in the big open-air performance of Verdi's "Aida" in St. Louis on June 5, Francesca Peralta, the gifted American soprano, has been engaged to sing Nedda in a performance of Leonecavallo's "Pagliacci" at the same place on July 16. This performance is also to be made on a large scale on the open-air stage, with a real church in the background, in which a set of special chimes will be installed for the performance of the famous "Bell Chorus."

Brooklyn Organist Adopts Choir Boy

Surrogate Fowler last Saturday approved the adoption by Charles Whitney Coombs of Kenneth M. Rogers, twenty-two years of age. Coombs is organist and choirmaster at St. Luke's Episcopal Church, where Rogers was formerly a choir boy.

MUSIC SUPERVISORS OF NEW ENGLAND PLAN CONFERENCE

[Continued from page 1]

The executive committee elected to formulate plans for a permanent organization consists of: Chairman, H. C. Davis, Chelsea, Mass.; secretary, Richard W. Grant, Winchester, Mass.; committee from Maine, George T. Goldthwaite, Portland; George W. Horne, Lewiston; New Hampshire, W. H. Butterfield, Manchester; Esther M. Greene, Keene; Vermont, Charles E. Wood, Springfield; Ella M. Brownell, St. Johnsbury. In addition to the chairman and secretary above mentioned, these delegates will serve additionally from Massachusetts: Albert Edmund Brown, State Normal School, Lowell, Mass., and Samuel W. Cole, Brookline; Rhode Island, Edwin N. C. Barnes, Central Falls; Mary T. McCormack, Providence; Connecticut, James D. Price, Hartford; Clayton P. Stevens, Bridgeport.

W. H. L.

Qualifications Necessary to Become Successful Supervisor

The qualifications essential to a supervisor of school music were discussed at the recent Conference of Music Supervisors by Charles H. Farnsworth of New York City. "The student who aspires to become a supervisor should have unusual administrative ability and great social tact," said Mr. Farnsworth. "Given these qualities, he can draw the students' talents out and make them effective. I will call your attention to three qualifications that music teachers should possess: Creative imagination, analytic mind, social capacity."

McCormack and Galli-Curci Contribute Heavily to Liberty Loan

Two of the largest individual contributors to the Liberty Loan from the ranks of the musical fraternity so far announced are John McCormack and Amelita Galli-Curci. The noted tenor purchased twenty-five \$1,000 bonds dur-

ST. LOUIS PLANS MORE OPERA IN OUTDOORS

Committee to Give Week During July—Repetition of "Aida"

ST. LOUIS, Mo., June 16.—Under ideal circumstances "Aida" was repeated last Saturday and Sunday evenings at the Municipal Open-air Theater in Forest Park with the same success as the preceding performances. Francesca Peralta and Manuel Salazar sang both performances and Cyrene Van Gordon and Margaret Jarman alternated in the rôle of Amneris. The Sunday night performance was given in place of a grand concert; there were so many requests for an additional "Aida" that it was substituted therefor. It was conducted by Ernest Knoch, who wielded the baton with authority and distinct marking of tempo. Maestro Guerrieri showed his democratic spirit by taking charge of the chorus.

So great was the success of these per-

formances that a movement is already under way for the production of some additional opera performances during July. The St. Louis Grand Opera Committee has made application to the Board of Public Service for a week's permit and this has been acted upon favorably by the Board of Aldermen. As yet the committee has not made public its plans, but anything which they give will be well up to the standard which has been set by these notable performances of last week. Guy Golterman, who practically assumed all of the responsibility for the success of the venture, modestly disclaims having had much to do with the great work. Says he:

"First of all I wish to express profound admiration for the stalwart men of the Advertising Clubs, who so successfully conducted their annual convention here at this time, during a period of international depression when the reactionary forces of similar enterprises have compelled cancellation of plans. Unsurpassed has been the achievement of Nelson Cunliff, Park Commissioner, who, supported by Mayor Kiel, completed the Open-Air Theater in forty-two days after the work commenced, not taking into account seven days of rain. I was fortunate in having an organization with experts in each department and a spirit of co-operation which forecast success from the beginning."

H. W. C.

MADISON SYMPHONY HEARD

Development of Orchestra Demonstrated—Recital by School of Music Pupils

MADISON, WIS., June 12.—The closing concert of the University of Wisconsin Symphony Orchestra, on Wednesday evening, June 6, was a great success, although, owing to a severe storm, the attendance was small. The development of the players under the baton of Major Saugstad has been quite phenomenal, and the whole program was given with great precision and attention to detail. They played the first, second and fourth movements of Beethoven's First Symphony and numbers by Dvorak, Grieg and Edward German.

The Wisconsin School of Music held a creditable recital on Tuesday, June 12, in which Margaret Otterson and other advanced piano students took part. Glen Halik, violinist, excelled in a performance of a Bruch Concerto for Violin and Piano.

A. VON S.

Arthur Woodruff Chosen to Direct Jersey City Festival Again

JERSEY CITY, N. J., June 18.—After two successful concerts the Jersey City Music Festival Association held its annual business meeting last week and unanimously voted to ask Arthur D. Woodruff to be its leader next season. Mr. Woodruff was personally responsible for much of the success of this year's concerts. The festival is now on a sure basis and, with the leadership of Mr. Woodruff, much organization work can be done during the summer. Col. G. T. Vickers is president of the association and with the other officers was asked to hold office until fall. A. D. F.

MASSIVE EFFECTS ACHIEVED IN ST. LOUIS OPEN-AIR OPERA

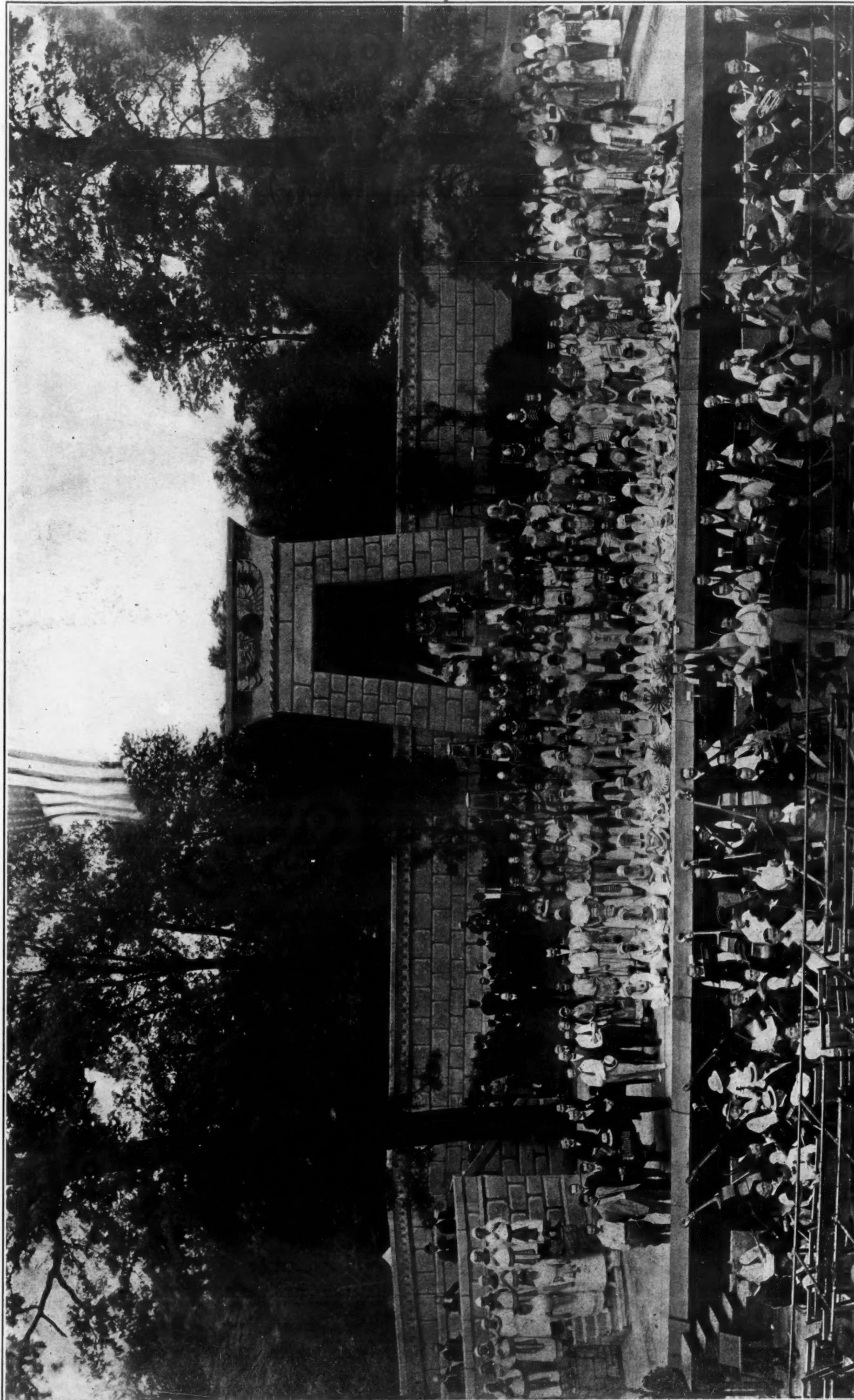


Photo © Yore, St. Louis
Scene at Rehearsal of Outdoor Performance of "Aida," Which Opened St. Louis's New Municipal Theater in Forest Park—About 600 Persons Were on the Stage in One Scene (See Page 2)

Receipts of San José Pageant to Aid Red Cross



Some of the Leading Figures in the San José Pageant. No. 1—A Few of "Imagination's" Attendants, Gladys Murray, Dance Director, in Center. No. 2—Garnet Holme, General Director. No. 3—Gladys Murray, as a Spanish Dancer. No. 4—Ruth E. Cornell, Composer of Music for the Allegory. No. 5—Charles M. Dennis, Chorus Director. No. 6—Helen Stocking, Author of the Pageant. No. 7—Dance of Gold, Miss Bolan, Director, in Center

SAN JOSE, CAL., June 4.—The Historical Community Pageant at Luna Park was in every sense of the word a community event and marked the beginning of civic unity in this line. It was written, staged and produced by local people, the only exception being in the case of Garnet Holme, the noted dramatic coach and pageant director, who was "imported" for the occasion. The story of the pageant was written by Helen Stocking and deals with the history of San José from its founding by the Mission Fathers to the time of California's admission to the Union.

Briefly the historical episodes and the festivals depict the life of the Red Indians who once owned the lands, the founding of the Santa Clara Mission, the life of the Spaniards who built their empire on the foundation laid by the priests, the coming of the Mexicans and the conquest of California by them, the arrival and life of the Forty-niners, the inauguration at San José of the first Governor of California and the celebration of the admission of California into the Union in September, 1850. Of these the most spectacular was the colorful Spanish Festival staged by the Santa Clara High School. For finish of production, artistic merit and for variety this performance rightfully won the prize offered for the best high school contribution to the pageant.

Some idea of the immensity of the production can be gleaned from the following statistics:

Number of actors, 1,500; number in chorus, 200; number in orchestra, 75; stage managers and directors, 125.

The lighting effects achieved by Edward Duffy, of Exposition fame, were made possible by fifty flood lamps, seventeen projecting high-powered colored calcium lights, making a total candle power of 50,000. A corps of twenty-five electricians was necessary for manipulating the lighting system. The costumes, if purchased outright, would have cost \$17,000, but through the aid of public-spirited women the costumes were made at home from designs conceived by the costume committee, thus reducing the cost of the entire production to \$5,000.

The stage was 600 ft. long and 225 ft. wide and consisted of a part of the park arena fenced off with palm branches, making a picturesque background for the color and light effects.

Music by Local Composer

The music for the allegory was composed by Ruth Esther Cornell, a most promising young composer of this city. Her work added much dramatic lustre to the allegorical features and received unstinted praise.

Special mention should be made of the splendid interpretation given to the character of José by John Gribner. Mr. Gribner came half way across the continent to assume the rôle, having just completed a successful season with Oliver Morosco's company in Chicago. In addition to playing his important rôle, Mr. Gribner assisted Mr. Holme in the direction of the allegory.

Second only to the rôle of José was the interpretation of *Imagination* given by Miriam Hayes. Miss Hayes, with her corps of attendants, under the dance

direction of Gladys Murray, was responsible for many of the most magnificent scenes of the evening.

Of the dances, probably the Sun and Rain dance was the best from the symbolic standpoint, but the dances of the entire pageant were remarkably well done and the ensemble of the 500 dancers in the allegory epilogue was indeed a memorable spectacle.

A chorus of about 200, under the direction of Charles M. Dennis, sang well under trying circumstances. The verse for the allegory was written by Clarence Urmy, music critic on the San José *Mercury-Herald*.

Excellent Orchestra

The orchestra was comprised of the best talent and was under the direction of Herman E. Owen. An ideal California

Olive Nevin Sings at Wellesley College's Commencement

WELLESLEY, June 18.—Olive Nevin, the soprano, who returned to Wellesley College for commencement week, sang a solo at the Baccalaureate service yesterday and gave an informal recital at the Phi Sigma House in the evening. Whenever Miss Nevin visits Wellesley, she is asked to sing. It is considered an honor to have been given a place in the Baccalaureate service, because it is not usual to have solos.

Tanara to Teach in New York This Summer

Maestro Fernando Tanara, the noted Italian vocal teacher and coach, will this summer remain in New York and will teach at his West Seventy-fourth Street studios two days each week. Recently

evening helped out considerably, the usual difficulty of keeping instruments in tune while out-of-doors being reduced to a minimum. Both chorus and orchestra were handicapped by a lack of acoustic assistance, but the general effect was remarkably good.

The Community Drama Corporation, organized for the purpose of producing this pageant, voted to donate the proceeds of the performances to the San José Chapter of the Red Cross. The corporation contemplates making this pageant an annual event, believing that what the Mission Play has become to Southern California and what the "Passion Play" has become to Oberammergau, the San José pageant may become not only to San José and the Santa Clara Valley, but to the whole State of California.

MARJORIE MARCKRES FISHER.

Maestro Tanara's pupil, Helen Kanders, lyric soprano, has been engaged by Mr. Gatti-Casazza for the Metropolitan Opera Company for the coming season. Miss Kanders has sung in opera abroad and on her return to America coached with Maestro Tanara, who prepared her for her audition before Mr. Gatti-Casazza.

Edith Mason Sued for Divorce

Edith Mason, the American soprano of the Metropolitan Opera Company, was sued for a divorce in the Supreme Court last Monday by Norman Mason, who is connected with a large life insurance company.

Luca Botta, Metropolitan tenor, is announced to sing the tenor rôle in "Cavalleria," "Bohème," "Tosca" and "Pagliacci" at the opera performances at Columbia University this summer.

Photographic Record of a Trans-Continental Orchestral Tour



INCIDENTS during the tour of the New York Symphony Orchestra to the Pacific Coast were recorded in a series of photographs taken by E. Mix, a member of the orchestra.

Five prints from his interesting collection are reproduced herewith. No. 1 shows the concert given in San Francisco and offers evidence that San Franciscans do not stay at home when they have the opportunity to hear good music. Fritz Kreisler was the soloist on this occasion.

No. 2 presents members of the Damrosch party in a head-on collision with the camera. In this group are the fol-

lowing: (1) George Engles, manager of the orchestra; (2) Alma Gluck, solo-

ist; (3) Alexander Saslavsky, violinist; (4) Efrem Zimbalist, soloist; (5) Engel-

bert Roentgen, first 'cellist; (6) Mrs. Pleasants Pennington, the daughter of Mr. and Mrs. Damrosch.

Group No. 3 shows: (1) Mr. Zimbalist; (2) Will Greenbaum, the San Francisco concert manager; (3) Mme. Gluck; (4) Fritz Kreisler; (5) Reinhold Warlich, soloist, and (6) Walter Damrosch, conductor.

Mme. Gluck and Mrs. Pennington substitute for the engineer and fireman on the Southern Pacific. (Photo No. 4.)

Group No. 5 represents: (1) Lois Steers of Portland, Ore., one of the principal concert managers in the Northwest; (2) Mr. Roentgen; (3) Mr. Damrosch and (4) Mrs. Damrosch.

WORK OF KNEISELS WILL BE RESUMED

Fritz Kreisler To Be a Member of Famous Quartet in Three Concerts Next Year

Since the announcement of the dissolution of the Kneisel Quartet numerous efforts have been made to induce Mr. Kneisel to reconsider his withdrawal from the concert platform. These have so far proved without avail. But in order that the work of the organization may in some way be continued and in the sincere hope that his friend, Mr. Kneisel, may yet accede to the insistent wishes of his admirers and reconsider his decision, Mr. Fritz Kreisler has consented, as an expression of his great admiration for his friend and colleague, to give three chamber music concerts with Mr. Kneisel's former associates, Messrs. Letz, Svecenski and Willeke. These concerts will be given at Aeolian Hall, New York, on the following Friday evenings: Dec. 21, Feb. 1 and April 5. Application for subscriptions for this series of concerts may be made by ad-

dressing Miss Helen Love, secretary, 1 West Thirty-fourth Street. Former subscribers to the concerts of the Kneisel Quartet have the privilege of retaining the same seats that they held during the past season. Mr. Kreisler's share in the concerts will be donated by him to the Musicians' Foundation in aid of needy musicians.

NEW MASCAGNI OPERA GIVEN

"Lodoletta" Produced in Rome—Described as Tragic Idyl

A dispatch from Rome, June 1, to the New York *World* gives an account of the first performance of Pietro Mascagni's new opera, "Lodoletta," at the Costanzi Theater.

"Lodoletta" is a tragic idyl, the book, by the poet Forzano, being founded upon Ouida's pathetic story, "Two Little Wooden Shoes." The scene is laid in Holland. Lodoletta, the heroine, is a little Dutch foundling in Paris. The time is that of Napoleon III.

Mascagni says that he composed the whole opera in 100 days. The music is said to be simpler in character than any-

thing he has ever done; its chief characteristic is a dainty freshness. The third act contains a waltz that promises to become popular.

There are many good things in "Lodoletta," the report says, but Mascagni has not reached the high standard of his former operas, "Iris," "Cavalleria Rusticana," "Parisana" and "L'Amico Fritz." In the first act the chorus for children is commented upon as appealing, and the funeral motive that follows Antonio's fall is so pure and simple that it recalls Italian compositions of the seventeenth century.

Five Bands to Provide Summer Music in St. Louis Parks

ST. LOUIS, Mo., June 15.—Band music is again the center of attraction in the public parks this year. The city has engaged five bands for the purpose of providing music to the increasing throngs. There will be two bands of thirty-five men each, conducted by Noel Pepping and Frederick Fischer. Each will have a season of three weeks. Three smaller bands will be directed by Messrs. Falkenheiner, Bafunno and Seymour. Forest Park has a concert every Thursday evening and Sunday afternoon by one of the large bands. The bands are to ap-

pear in more than thirty parks and public playgrounds throughout the city. Another form of amusement which the public has enjoyed for several years is the community public dancing, which this year takes place on Tuesday and Thursday evenings of each week during the summer in the various congested districts. Walter G. Haenschen will again have charge of this interesting development in the city's welfare department and will personally conduct the small orchestras that will play for these dances. The entire work is under the direct supervision of Nelson Cunliff, director of parks and recreation for the city.

H. W. C.

Mme. Buckhout To Give Program of American Compositions at Lockport

At "Composers' Day" at the Lockport, N. Y., convention in September, Mme. Buckhout, "the singer of dedicated songs," will appear, singing Lily Strickland's "To-day Is Fair," Harvey Worthington Loomis's "Awake," A. Walter Kramer's "That Perfect Hour," Ernest R. Kroeger's "I Am the Wind," Robert H. Prutting's "The Cloud Fairies," Homer N. Bartlett's "The Winds o' March" and Hallett Gilberté's "A Valentine."

FELLOW ARTISTS!

Americans and foreigners who have benefitted by the conditions in America during the last two years while the rest of the world was suffering

DO YOUR BIT!

Help those who have been less fortunate!

JOIN THE RED CROSS MUSICIANS' UNIT

IGNACE PADEREWSKI

Honorary Chairman

JOHN McCORMACK

Treasurer

One dollar makes you an annual member; Five dollars a contributing member;
Twenty-five dollars a life member.

Send your contributions to John McCormack, Treasurer,
Musicians' Unit, American Red Cross, Noroton, Conn.

ERNEST SCHELLING,
*Chairman of "Musicians' Unit"
of Membership and Special
Fund Committee.*

MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

As the big touring car drew up at the hostelry with its spacious piazzas, near the shore, the main entrance was crowded with people, although the season was young and a dense fog covered all that part of Long Island.

"Tis a convention that has met here for a shore dinner," said the big man in uniform, as he opened the car door. "Wouldn't think there was a war on, would you, to see all these people enjoying themselves?"

Later, in the large dining hall, where hundreds of people were seated, as an aid to digestion there was the usual cabaret show. A score or so of pretty girls, in various costumes, danced up and down the center of the hall, led by a young girl with the usual strident voice, which her type seems to acquire with limitless patience and unerring precision.

Presently the show took on a patriotic aspect. A young man in khaki came out to dance with the prima donna of the occasion, who represented Columbia. And there came to you, as you sat at your table, the refrain of a popular song, "Good-bye, Little Girl, Good-bye." And then you heard the response, "May you win your share of glory, and come back to tell the story—Laddie Boy."

And as the girls danced up and down, singing the chorus, you heard whispering at the next table. "Yes, thousands have gone already."

"You don't say!"

"They're moving the troops from all over."

At another table you noticed a handsome woman, who, when somebody said that the — regiment had been ordered to the front, gasped and turned pale.

And again the chorus came swelling up, "May you win your share of glory and come back to tell the story—Laddie Boy."

At most of the tables there was laughter, the clinking of glasses; yet many of the faces of the women were drawn.

"We are only beginning to realize," said a voice near you, "what this is going to mean, not alone in money, but in lives—the lives of the finest, the truest, the best. They tell me that from West Point—"

Again came the chorus, "Good-bye, Good Luck—Laddie Boy," as the girls danced off amid the enthusiastic plaudits of the audience.

It seemed all a dream, as if it were impossible that such things could be. Presently you looked up. Of all the crowd but a short time before there were only here and there a few at tables, smoking or finishing their meal.

As you rode home through the mist and the night, the words of that popular chorus kept ringing in your ears. "May you win your share of glory and come back to tell the story—Laddie Boy."

How many of those splendid fellows will never come back!

* * *

While the legislators in the House of Representatives have voted to put a heavy tax on musical instruments and music because they regard them as a "luxury," comes the story from London, telling how Lena Ashwell, an actress, has been raising a great fund to provide music as the chief solace for wounded,

weary soldiers. And Miss Ashwell not only raises the money, but furnishes the talent. Funds are coming to her for music at the front from every part of the British Empire. Thousands of concerts have already been given, and they are planning for thousands more.

"Music," said Miss Ashwell, in a recent interview, "is looked upon as the best medicine at the front, a thing which re-establishes the nervous equilibrium more quickly than does anything else. Frequently we have known stretcher patients brought in, muddy and bloody from the trenches, to call for music before they asked for food or drink, or even surgical attention."

"You would think," concluded Miss Ashwell, "that howitzers and bombs, and rifles and bayonets, are the most useful warlike instruments, but more important even than these is *morale*, and nothing else makes so powerfully for *morale* as does the simplest and greatest music. We sing and play health into the soldiers in France, Malta, Egypt and right up to the firing line in Palestine."

"We who have played and sung before soldiers often close behind the firing lines never can erase from our minds those scenes. The thousands of men in khaki blur into one vast impression of faces, alert, intelligent, full of magnetism, sympathy and imagination. Think of what it means for men who are deprived of everything, and never know at what moment they may die, to hear the sweet, penetrating notes of the violin, the magic appeal of the human voice."

When you read this, turn your eyes, then, on Washington, where a majority of the legislators consider music as outside the serious matters of life, purely a luxury that can be afforded by the rich, if they want to pay for it. You come inevitably and logically to the conclusion that, so far as the lower house of Congress is concerned, it should be termed the "Misrepresentatives," not the "Representatives" of the nation.

* * *

Teresa Carreño, who has just left us for the Land of the Great Unknown, was more than a noted pianist, as she has been called, more than a virtuosa. She was a great and glorious personality.

She loved much, inasmuch as she had four husbands and five children.

A wonder child in her earliest years, she owed her charm not alone to her wonderful interpretation of the masters, to her art, which became more individual and virile as it grew with the years, but to the fact that she exuded a subtle magnetism which made everybody, old and young, fall in love with her, to find, to their astonishment, that their affection was reciprocated.

Such a woman cannot be judged by ordinary Puritan standards, nor by the rules and regulations which control the mentality of many of our critics. All her life she gave royally, freely, whether it was of music, of love or of money.

In truth, it could be said of her that she was an inspiration to hundreds who knew her and who were all the greater and happier because of that companionship. You never met anybody who had really known Teresa Carreño but the eyes flashed as they spoke. Her pupils adored her. The only people who ever treated her meanly were her husbands, except the last, with whom, I believe, she was very happy.

The first, Sautet, the violinist, while a very talented man, was, like all artists, too self-contained to understand the splendid woman to whom he was united.

The next was the baritone, Tagliapietra. Everybody loved "Tag," who was ready, at a moment's notice, to play a game of poker—it didn't matter much with whom—stay up late and have a good time. What a handsome fellow he was! What a voice he had!

I recall a concert given by the pair of them, just when they were going to get married, at the old Park Theater, which, you know, was on Broadway, near Twenty-third Street, and which is now a clothing store. It was burned down the night that Lily Langtry, the so-called English beauty, was to appear. Carreño played the accompaniment to "Tag's" songs. All the boys came to hear her. All the girls came to hear him. What a happy, merry evening it was! And then they were married but didn't live happily ever after!

Later on, you know, came the marriage with the great pianist d'Albert, which did not turn out well, from the domestic point of view, though it is unquestioned that d'Albert had a great deal to do with broadening out Carreño's art. A Venezuelan born, she was what the noted prima donna Teresa Tietjens, who once was her associate in a concert tour, described as "etwas schlampig."

This tendency to be somewhat slov-

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 80



John McCormack, started as a singer of Irish folk songs, won fame and fortune. Later developed into an artist of the highest distinction

only, however, was abandoned later, especially after Carreño came under the influence of d'Albert.

Tagliapietra, after she had divorced him, married the daughter of the late John D. Townsend, a lawyer who acquired considerable prominence from the fact that he defended the notorious Tweed in the various legal proceedings which were brought against that gentleman, and which, as we know, resulted in his flight to Spain, in his extradition and subsequent confinement and death.

Then, as a fourth venture, Carreño married Arturo Tagliapietra, the youngest brother of her second husband. With him she appears to have been happy.

She was always a beautiful woman and always distinguished in appearance. In later years, when her hair became iron-gray, she presented on the stage as fine a specimen of noble womanhood as eyes want to see.

And her playing! It ranged all the way from a dreamy, languorous voluptuousness, suggested by her Southern origin, to such a virile presentation as made some people speak of her as a "Valkyr," a representative of the North.

A generation ago she was associated with the old piano house of Weber and did much to popularize their instrument. In later years she was associated with other distinguished piano houses, notably the Steinways, who were always glad to secure her services, simply because she made friends for the instrument which she used. It is to her credit that she never pounded the piano. She realized its limitations, and also that it was capable of producing beautiful music if you treated it with the consideration and courtesy to which it is entitled.

I remember, years ago, hearing a concert grand of one of our great makers, when Rosenthal, the Viennese pianist,

played, and I wondered how a house with such a great reputation could have produced an instrument that seemed to be nothing but a box with a lot of jangled wires in it. Not long afterward I heard that same concert grand when Carreño played it. What a difference! The noble instrument responded, it rang through the house. The tone was musical, sweet, beautiful!

Unlike most pianists, Carreño had a gift for composition, shown in several songs which she gave her native country, Venezuela, and in a number of smaller works, among them a charming waltz called, if I remember rightly, "Teresita." It is not true that she composed the Venezuelan National Hymn.

Well, she is gone! There is nothing now but a sweet remembrance, and a portrait autographed with generous appreciation many years ago, to remind me of her.

* * *

The recent divorce case in which Legginska, the noted and talented pianist, figured, and which disclosed the fact that her real name was Leggins, brings up the old question as to the changing of the names of those who appear before the public. In my judgment, when it is done in deference to the ridiculous prejudice of the English and Americans for everything foreign, it is to be deplored. At the same time you would be surprised to know how few of the artists, whether singers or players, are appearing under their real names. Indeed, you may add that many cases in history tell us that famous men forsook the names of their birth for others of their own choice.

Judge Irvin G. Vann, of the Court of Appeals, in a decision recently gave a long list. He showed that Rembrandt, the famous painter, was originally Ger-

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MEPHISTO'S MUSINGS

[Continued from page 7]

retz, while the real name of Balzac, of immortal fame, was Guez. The late Henry Irving was originally John H. Brodrribb. The real name of the Barrymore family, since the first Maurice, an actor of surpassing ability and personal charm, adopted it, is Lythe. Henry M. Stanley, the great explorer, and for many years connected with the *New York Herald*, was originally John Rowlands. Grant, the great general, became Ulysses, though his real name was Hiram. When you come down to it, your Voltaire, your Molière, your Dante, your Petrarch, your Richelieu, your Loyola, your Erasmus, are all assumed names.

The late Mme. Albani, the renowned prima donna, was originally La Jeunesse, and took the name of Albani in compliment to the city of Albany, that had raised the money to give her a musical education.

Amato, one of the greatest of baritones, is an assumed name. Yet many of the most famed of American prime donne maintained their own names, conspicuous among whom was Clara Louise Kellogg, Annie Louise Carey, and last, that most defiant of them all, our charming, tempestuous, impossible Geraldine Farrar.

And by the bye, let me not forget one other, a violinist, who has won distinction with the very plebeian title of Eddy Brown—perhaps, however, he was born Braun!

* * *

Kitty Cheatham, of whom you published such a charming and artistic portrait last week, had an article in a recent edition of the *New York Evening Mail*, in which she discussed the music of Haydn, especially with reference to the recent performance of "The Creation" by the New York Community Chorus. She told three stories about "Papa" Haydn.

The first referred to a performance of Handel's "Messiah," in London many years ago, when Queen Victoria and the royal family were present, and there were a thousand in the chorus, whose voices rang out triumphantly in the "Hallelujah" chorus. Haydn stood alone near the royal box and was so impressed that he exclaimed: "Handel is the master of us all."

The other story referred to was when Haydn spoke of the singing of a number of charity children in St. Paul's and said: "No music has touched me more deeply in my life than the devout and innocent songs of these children."

Miss Cheatham believes that the two words, "devout" and "innocent," were the keynotes of Haydn's life as well as of his music.

Another picture, too, which she describes, referred to the great hall in Vienna University, ablaze with light. "The Creation" was given in honor of the composer. Thousands of his admirers came to pay him reverence. It was the great master's last appearance in public, an appearance signaled by the fanfare of trumpets, the rolling of drums, and shouts of "Long live 'Papa' Haydn."

After the wonderful passage "Let there be light," Haydn slowly arose from his chair, raised his hands, as if expressing gratitude unspeakable, for the inspiration.

All very beautiful, but it seems to me as if, in his earlier years, the Viennese had not been so appreciative of "Papa" Haydn, as they came to speak of him later, and that he had been obliged to accept even menial duties to make a few groschen with which to sustain life.

* * *

Lucien G. Chaffin is a veteran writer for the press on musical matters. In late years he has acted as editor for a prominent publishing house. In a recent letter to the *New York Sun*, discussing an editorial in that paper entitled "New Tunes for Patriotic Words," he says:

"Musical children are engaged all over the land in turning out 'patriotic' stuff in appalling quantities, mostly songs with words by themselves in nearly every case. These 'compositions' show in all fullness ignorance of the first and simplest rules of poetry and song structure."

"This avalanche of patriotic compositions," says Mr. Chaffin, "had its start in a widespread fiction that there is a demand for such things. The publishers did imagine that such a demand existed over a year ago and literally fell over themselves in the rush to put patriotic songs on the market. Now they know better, because hardly one of these songs ever paid for the expense of publication."

Once again must I say that it all depends on the point of view. In the first place, if a large number of well-intentioned people, however weak they may be musically, however truly the title "infants" may apply to them, are stirred to write and express themselves in a patriotic song, it is because there is a great wave of feeling that has spread over the country. And it has done much to help make us a nation.

In the next place, the mere fact that this feeling desires to express itself in song is a momentous sign of the times, which our good friend Chaffin has missed. It is expressing itself, as we know, in community choruses, some of whose work may, from a strictly musical standpoint, be not of a very high order. When we think, however, how these choruses, how this expression of their feeling in song brings them together, how it creates a spirit of kindliness, brings out what Farwell aptly called "the mass soul," it is very much worth while.

Furthermore, and finally, the fact that a lot of people, even the "infants" musically, have started to try and give this country a patriotic song, is because there is the underlying feeling that we should have a song the words of which, and particularly the music of which, should not be borrowed from something that the Old World created so long ago, and whose ideas and ideals are not ours, or there would have been no war.

What is wanted is an inspiring anthem that will express the very soul of Triumphant Democracy, for it is we Americans who are going to finish this war, and we are going to do it in the air.

* * *

Many times have I been asked what I thought would be the effect of war conditions on the musical world, and especially on the work of professionals and music teachers. Personally, I cannot for the life of me see why the musical life of the country should suffer, for two reasons.

In the first place, we are going to spend hundreds and hundreds of millions of money right here at home, and while this expenditure will be for war purposes principally, it must filter through to other industries and so benefit all. We may take the example of England, and especially of Canada, where there has been a great impetus given to business generally, though naturally some particular industries have suffered while others have been greatly developed and new ones created.

In the next place, if there is a time when people want to hear music in order to relieve the strain on their minds, it is when the country is at war. Then it is that music in the home, music in the open, music in the concert hall, music in the opera house, makes a greater appeal than ever.

Some musical activities may perhaps suffer, though in that case it is more likely to be due not so much to lack of appreciation on the part of the public as to lack of courage and enterprise on the part of those who have these activities in hand.

There is one among the many enterprises of high merit which I trust will not be affected next season, and that is the series of "concerts of old music" which Sam Franko has been giving with so much distinction and success.

Franko is a character and one of the musicians who for a generation has served the cause of music in this city, and indeed in this country, so faithfully as to deserve all possible recognition and support. He is a native of New Orleans, I believe.

During the Civil War, after his father had organized the Franko Guards, and been taken prisoner, he, with the rest of the family, was taken to Europe. He showed so much talent that he made a début as a violin virtuoso when only seven. Soon after he made his first American appearance at Steinway Hall and then made a concert tour. Later he went back to Europe, I believe, and studied with Joachim in Berlin and with Vieuxtemps and Leonard in Paris.

Near the 80's he returned to this country and has been identified with New York's musical life ever since, except for four years, when he was in Berlin.

He was concert master with the Thomas Orchestra for a time, and solo viola player of the Philharmonic, under Seidl. One of his activities was the founding and running of the New York String Quartet, which gave, for a number of years, splendid concerts at Steinway Hall, assisted by soloists of note.

Sam Franko was one of the first to make a practical demonstration that it was not necessary to depend on European players for the performance of classical music, and so founded the American Symphony Orchestra, which

consisted of sixty-four native-born, and largely native-trained, American players. Some fifteen or sixteen years ago he gave his first "concert of old music" at the old Lyceum, and thus opened a new field.

And that is where the present generation has become acquainted with him in a work which, as I said, has had universal recognition from the highest authorities and become an institution in the musical life of New York.

Indefatigable, he was not satisfied with these concerts, and so organized a "Bach Society," a mixed chorus, which assisted in the performance of Bach cantatas and other vocal works. Late last season he appeared as a conductor with the Society of American Singers, which gave those delightful performances of "The Impresario" and other light operas, at the new Lyceum Theater.

Now, here is a man whose work has been of such value and of such importance, that whatever else is let go by the board, he should be sustained. I feel sure that when the notices go out for next season, music lovers will respond, as they have done before, and so hold up the hand of a man who is all the more deserving of support because of his modest, retiring, unassuming nature.

* * *

The announcement is made that Fritz Kreisler, the noted and distinguished Austrian violinist, "as an expression of admiration for his friend and colleague, Franz Kneisel," retired leader of the Kneisel Quartet, is going to give three concerts next season with the Quartet's remaining members, Louis Svecenski, Hans Letz and Willem Willeke, in December, February and April, at Aeolian Hall. As I understand it, Mr. Kreisler will give his share in the receipts to the foundation established by the Bohemians, a noted musical organization, for needy musicians.

This is a bigger undertaking for Mr. Kreisler than would appear on the surface. Concert-goers know that it is very difficult for soloists to play together with anything like the finish that such an organization as the Kneisels developed. Accustomed as they are to going it alone, when they get together they can't help trying to shine individually, and so the ensemble suffers. I remember a quartet years ago, and also a trio, in which the members were artists of the first distinction. They managed to produce some of the worst music I ever heard.

* * *

Max Smith, in the *American*, told a very pretty story of how Luca Botta, the popular and successful young tenor of the Metropolitan, had helped establish the fame of a little Italian eating house down on West Houston Street by giving a feast to his compatriots, at which the *pièce de résistance* was a tremendously big bass, which Botta caught last season up at Long Lake, where he and Martelli and other artists were during the summer.

Now there is a story connected with that "big fish" which is not a fish story, either. In the first place, the fish was caught by Botta, not with the aid of a guide, but with the help of the celebrated cartoonist, Gianni Viafora. As you know, the correct way to catch bass is first to get some live bait, which, if you know how, you put on a hook and then you get to work and either troll or "cast." Then, if you get a good bite, know how to handle it—it may take you fifteen to twenty minutes of hard work before you can land your fish.

Viafora, true to Italian habits, and with the knowledge of how fish are caught in Sunny Italy, had spent weeks, before the expedition to Long Lake, manufacturing a bait composed of cotton wool, parmesan cheese, garlic and other Italian "delicatessen." This, I hear, is irresistible to any Italian fish.

With this peculiar bait Botta and Viafora inveigled the biggest bass that had ever been caught on Long Lake. They were so excited over the affair that when they landed at the little village they determined that they would not eat the bass but would have it stuffed as a memorial of their prowess as fishermen. So they got on the phone, after they had informed the local authorities that they wanted an "embalmer," that being the nearest English they could get to a taxidermist. They were promptly given the name of an undertaker at North Creek, forty miles away, the nearest spot where there was one, with the result that the undertaker, with two assistants, set out post haste with a funeral car to cover the forty miles to take care of what they supposed was a corpse. When they arrived at the lake, and found out it was only a fish, they demanded payment for their services. Botta insisted that Viafora should pay the bill, on the ground that the mistake was due to his villain-

ous English. Viafora claimed that Botta should pay the bill, on the ground that the fish was his.

After the matter was compromised the bass was "embalmed." This was the fish that the Botta compatriots ate. There is no record of how many doctors were called in afterward, as a result of the feasting, says

MEPHISTO.

HEAR COMMUNITY ORCHESTRA

Brooklyn High School Players Aided by Miss Heyward and Peavey

An interesting concert was given June 12 by the Bushwick Community Orchestra, Brooklyn, under the direction of Adolph Schmidt. The assisting artists were Lillian B. Heyward, soprano, and N. Val Peavey, pianist. The orchestra, which was splendidly handled, gave excellent readings of the numbers. The soloists were enthusiastically encored. Miss Heyward displayed a sympathetic soprano voice in the *Musetta* aria from "La Bohème" and a group of songs containing Young's "Phyllis Has Such Charming Graces," Thayer's "My Ladie" and Stevens's "Nightingale," to which she responded with an encore, Sross's "Yesterday and To-day."

Mr. Peavey displayed a brilliant technique, as well as a deep musician insight into his numbers, which were Von Weber's "Concertstück" with the orchestra. As an encore he gave Beethoven's "Marche Turque" and later a group of shorter compositions, including a Bach "Bourrée," "The Brook" of Adolf Schmidt, which is dedicated to Mr. Peavey, Cyril Scott's "Danse Nègre" and Liszt's Hungarian Rhapsody, No. 12, to which Mr. Peavey played as encore his own musician arrangement for the left hand alone of Donizetti's "Com' è Gentil."

FREE PARK CONCERTS BEGIN

10,000 Applaud Opening Program at Central Park

The popularity of park concerts was attested to when about 10,000 persons thronged the Mall in Central Park, New York, last Sunday afternoon to hear the first of the city's free concerts. Park Commissioner Cabot Ward was on hand for the official opening at 4 p. m., when the orchestra of forty-seven men, under Gustave d'Aquin's baton, played the "Star-Spangled Banner."

Mr. d'Aquin, who was conductor of French opera at New Orleans and leader of the Madison Square Garden Band for some years, arranged an international program for the concert. There were numbers by Massenet, Lehar, Puccini, Levy, Litolf, Urich, Gilbert, Victor Herbert's "American Fantasia," Planquette's "Sambre et Meuse" and a piece by Mr. d'Aquin.

The Saturday evening concerts will begin on June 30, and there will be concerts on Saturdays and Sundays until Labor Day. Mr. d'Aquin will alternate in the conducting with W. S. Myrant and Franz Kaltenborn.

CIVIC MUSIC STIRS JOHNSTOWN

Robert A. Sherrard Has Support of Pennsylvania Singers

JOHNSTOWN, PA., June 20.—Robert A. Sherrard, organist and pianist, gave a Betsy Ross Memorial recital, June 18, assisted by Alice Lucille Grazier, soprano, and the Civic Music Association, conducted by Charles H. Martin. Mr. Sherrard's numbers, appropriate for the occasion, gave great pleasure to his auditors. Miss Grazier likewise earned warm commendation.

The Civic Chorus showed its calibre in several patriotic numbers, all well sung. The effect on the audience was thrilling.

Judson House Sings at Concert in Army Uniform

Judson House, the young tenor, who is on duty with his regiment, was recently given a twenty-four hours' furlough so that he could sing at Briarcliff, N. Y., recently. A concert artist in the uniform of a United States soldier was rather a novelty and the audience gave him an ovation. He was encored many times.

Guilbert to Appear Next Season at French Theater of New York

Jacques Copeau, director of the Théâtre du Vieux-Colombier, announces that Mme. Yvette Guilbert will appear at the theater next season. Mme. Yvette Guilbert's performances will take place, as formerly, on Friday afternoons, beginning Nov. 23, and Sunday evenings, beginning Nov. 25.

SEATTLE'S PUBLIC SCHOOL FESTIVAL ASTOUNDS 15,000

Four Thousand Pupils Give Dazzling Proof of City's Training System—All Grades Represented in Choral and Orchestral Performances Under Supervision of Letha L. McClure



Photo by James & Merrihew

Photo by Curtis

Photo by Bushnell

When the Public School Children of Seattle Staged Their Own Music Festival. No. 1—Chorus of 1200 High School Pupils and Large Orchestra, Directed by David F. Davies. No. 2—Letha L. McClure, Director of Music Department, Public Schools. Miss McClure Directed the Cantata, "The Walrus and the Carpenter," and Had General Supervision of the Music Festival. No. 3—David F. Davies, Head Instructor, High Schools. No. 4—Ruth Durheim, Supervisor of Music, Seattle Public Schools. No. 5—Francis J. Armstrong, Who Organized and Directed an Orchestra of 200 Elementary Pupils. No. 6—Laura Breyfogle, Supervisor of Music, One of the Soloists. No. 7—E. H. Worth, Instructor, High Schools Music Department

SEATTLE, WASH., June 10.—Fifteen thousand persons heard the three big concerts of the Public School Music Festival, May 25 and 26, in which 4000 pupils participated and which was the culmination of the year's work. The first program of the festival was given Friday evening by the elementary schools, opening with the Festival Orchestra, and as the 200 children marched in and took their places there was a burst of applause from the 5000 persons. The playing of these children from eight to fourteen years, under the direction of Mr. Armstrong, was a revelation. Laura V. Breyfogle, soprano, was the only soloist on the program and her singing of the "Blackbird's Song," Scott, and "The Year's at the Spring," Mrs. Beach, was beautiful, her voice filling the great arena.

Then came the cantata, "The Walrus and the Carpenter." It was quite remarkable how these 600 children of the fifth and sixth grades from eleven schools had memorized this long work! The orchestral part was played by members of the Philharmonic Orchestra, conducted by Letha L. McClure. The chorus of 600 voices, made up of pupils from the seventh grades, sang four numbers, and then the chorus of eighth grade pupils, 600 voices, sang two numbers, both choruses accompanied by the High School Orchestra and conducted by Miss McClure.

At the Saturday matinee the Festival Orchestra played again and "The Walrus and the Carpenter" was repeated. A glee club composed of boys from three high schools, directed by E. H. Worth, sang several numbers. On account of so many high school boys having enlisted for war service, the glee clubs of each school were broken up and so this was the only work of the kind done by the

boys. A chorus of third, fourth and fifth grade pupils from ten schools, accompanied by the High School Orchestra and directed by Ruth Durheim, presented Jessie L. Gaynor's cantata, "Welcome, Spring." To arrange for the big choruses, as many pupils as could be accommodated from two or three schools were trained in one of the assembly rooms, thus making it easier to assemble the final choruses. The same plan was carried out in the orchestra work.

Saturday evening's program was given over to the High Schools. Part I consisted mostly of orchestra numbers, Mr. Worth conducting. The ensemble work of the 155 members was fine and would have been creditable from a much more experienced body. That there were as many girls as boys in the orchestra was noticeable. "Hilarity," a march composed by Mr. Worth, was so well liked that it had to be repeated. A Glee Club composed of twelve girls sang one number and Margaret Kyle, mezzo-soprano, a senior, sang "Angus McDonald" charmingly.

Part II of the program was mostly the work of the big chorus of 1200 voices, directed by David F. Davies. When they sang "Unfold, Ye Portals," Gounod, one realized what Public School Music really meant to a city. Another beautiful number was "The Lost Chord," Sullivan. Another glee club of girls was heard and Graham French, violinist, a junior, played "Les Adieux," Sarasate, with good tone and technique.

Each program closed with the flag salute led by the Boy Scouts and Red Cross Girls led by Harry Cunningham, teacher of manual training.

The poster announcing the festival was designed by Miss Reynolds, director of art in the schools, and each card was hand-colored by the students. Ben W. Johnson, in charge of manual art at Broadway High School, was business manager for the festival.

Each of the six high schools has had its spring music festival every year, but it has been three years since a festival has been given including elementary and high school pupils. For

four years before that time a festival was given each spring. These were held in the Armory, and when that was no longer available, the festivals were given up. This year the Arena was used and it is not suitable either for chorus or orchestral work.

Miss McClure's Work

The music department of the Seattle public schools has a most efficient head in Letha L. McClure, director, who introduced the present system into the Chicago public schools seventeen years ago, and who was in charge of the department of public school music in the Columbia School of Music at Chicago for several years. Hundreds of supervisors of music in public schools have graduated under her supervisorship. Miss McClure has taught in summer schools all these years at the different colleges and universities; at Berkeley, Cal.; Seattle, Wash.; Denver, Col.; Portland, Ore., and for twelve years in the National Summer School in Chicago, always teaching the methods of public school music.

Another leader in the music department is David H. Davies, head instructor, high schools, who has had charge of this branch of the musical education of the pupils in the public schools for eight years. Mr. Davies is a Welshman. After coming to the United States he located in Ohio, where he conducted large choral organizations. Mr. Davies thinks sight singing and the study of theory the big things to do in school work, and that each school should produce a light opera every year; he believes in community singing and was the only musician in Seattle who worked for this last phase of musical education the past year.

Ernest H. Worth is the other instructor in high school music. A graduate of the Ohio Wesleyan College School of Music, he had several years' experience in school work before coming to Seattle four years ago. Mr. Worth has exhibited special talent for orchestral work and he arranged all the orchestral parts for the songs given by the elementary

pupils at the festival, except "The Walrus and the Carpenter."

Organizing the Orchestras

The work of organizing and conducting the orchestras in the high schools is done by Mr. Davies and Mr. Worth. No regular time during school hours is given for the work, as the teaching of instrumental music is not included in the curriculum, consequently the time for rehearsals is either before school in the morning or after adjournment in the afternoon.

Ruth Durheim, supervisor in elementary schools, is a graduate of Ann Arbor and Public School Music in the University of Michigan. She also took special music courses in Chicago, where she had several years' experience before coming to Seattle eight years ago.

Laura V. Breyfogle, the other supervisor in the elementary schools, is a graduate of the Columbia School of Music, Chicago; studied voice with George Nelson Holt and had private work in New York City with several well-known teachers. She did school work in Chicago and also held a soloist position in one of the churches.

Not on the regular force of the music department of the public schools is Francis J. Armstrong, who was called upon to direct a group of children in one of the schools in 1914; since then over thirty orchestras have been started. A canvas of the schools by the principals for children wishing to have orchestra training has brought forth every kind of an instrument, and in one school 160 pianists appeared. The music studied by the children is almost exclusively from standard classics. They are also taught the meaning of genuine musicianship; their work as individual players and the responsibility of their relationship as a whole to the orchestra, including technique of playing, rhythm, phrasing and interpretation. Mr. Armstrong studied at the Royal Academy of London and the Royal Conservatory of Leipsic and made a special study of conducting under many famous masters.

Alice Maynard Griggs.

HOW WILL THE WAR AFFECT BUSINESS?

[Extract from article by John Grant Dater published in the June issue of Harper's Magazine]

AT first thought one inclines naturally to the belief that heavy taxes must work adversely to general industry and to corporations and their securities. But a factor which is generally overlooked, until men are brought face to face with the situation, is that the conditions which make heavy taxation a necessity provide the means of meeting the unusual charges—that is to say, an extraordinary demand for materials and supplies, yielding, unless controlled, unprecedented profits, is created by war. This can best be illustrated by considering the experience of this country during the Civil War period. The expenditures for the army and navy in 1860 were \$16,472,203 and \$11,514,650 respectively.

By 1865 the military and naval expenditures had grown to \$1,030,690,400 and \$122,617,434 respectively, and the aggregate outlay for both from 1860 to 1865 inclusive was \$3,019,168,950. The cost of the struggle was met through bond issues, internal revenue taxation and emissions of paper money. The national debt expanded from \$87,718,660 in 1860 to \$2,647,815,856 in 1865. The internal revenue, which started with \$41,000,000 in 1863, rose to \$117,000,000 in 1864, \$211,000,000 in 1865 and \$310,-

000,000 in 1866, when the receipts virtually culminated. In the meanwhile the per capita circulation increased from \$13.85 in 1860 to \$20.58 in 1865, or \$6.73. The taxation of this period was enormous. Incomes under \$5,000 were assessed 5 per cent, with an exemption of \$500 and house rent actually paid, and incomes of \$10,000 and over were taxed 10 per cent, without any allowance or exception at all. Nearly every industrial product was taxed, both in the raw state and in the manufactured form. Cotton was assessed at the rate of 2 cents a pound, and as cloth it was taxed 5 per cent in addition. Salt was taxed 6 cents a hundredweight; tobacco, from 15 to 35 cents a pound; cigars, from \$3 to \$40 per thousand; sugar, from 2 to 3½ cents a pound; distilled spirits, 20 cents at first and finally at \$2 per proof gallon. Every ton of pig iron was taxed \$2 and every ton of railway iron \$3.

Every utility, railway and steamboat earnings was taxed; every line of industry bore its share of burden, and it has been estimated that every finished product paid the Government from at least 5 per cent to 16 per cent. But instead of being harmful to general industry, business expanded amazingly in this country during the Civil War. The number of inhabitants increased from 31,443,321 to 34,748,000. National wealth expanded from \$16,159,616,000 in 1860 to \$30,068,518,000 in 1870. The money in circulation rose from \$435,407,252 to \$714,971,860. Savings bank deposits increased from \$149,277,504 to \$242,619,382. And the volume of exchanges at the New York Clearing House, which

were \$7,231,143,057 in 1860 had risen to \$28,747,146,914 in 1866.

Prices advanced all along the line, pig-iron moving up from \$22.70 to \$46.08; fine wool, from 55 to 75 cents a pound and standard sheetings from 8.73 to 38 cents a yard. Commercial failures, which numbered 3676, with liabilities of \$79,807,000 in 1860, and 6993, with liabilities of \$207,210,000 in 1861, fell to 495 with liabilities of but \$7,899,900 in 1863, and to 520 with liabilities of \$8,579,000 in 1864. Both in respect to numbers and the amount of liabilities the figures of the last two years mentioned above are the smallest in our commercial annals. And stock prices simply soared upward.

It is impossible to avoid the conclusion that the wonderful stimulation of business and the remarkable advance in commodity and security prices during the Civil War era were due to the enormous expenditures of money raised by bond

sales and taxation in the purchase of supplies. It was, of course, a period of inflation, and huge expenditures always influence inflation. They have done so already in this country during the pendency of this war and, unless controlled, this tendency toward inflation seems destined to continue. But the situation is very much stronger now than it was fifty years ago. Then specie payment was suspended, whereas now the country is on a gold basis. The banking institutions held no less than \$1,140,000,000 in gold on June 30 last. Recently the per capita circulation has risen to \$44.26.

While there is little likelihood that the country will repeat the excesses of the Civil War period during the present struggle, it must be apparent that the expenditure of \$7,000,000,000 and possibly very much more in the purchase of materials and supplies, both for ourselves and our allies, will prove a great sustaining force. And it would seem that this must be the result, irrespective of the heavy burden of taxation that personal incomes and corporation profits must bear.

GUY MAIER PUPILS HEARD

Students of Boston Pianist Make commendable Showing

BOSTON, MASS., June 5.—Guy Maier, the talented young pianist and teacher of this city, and associated with Lee Pattison in programs of two-piano music, presented some of his pianoforte pupils in recital yesterday afternoon in Jordan Hall. Those appearing were Lurena Phillips, Elva Thompson, Louis Geidel, Howard Parker, William Goodall and Merrihew Hallett. The latter, a lad of about eight years, appeared both as pian-

ist and composer, playing an interesting composition of his own called "A War Picture." The youngster gives promise of extraordinary abilities.

With Mr. Maier at the second piano playing the orchestral part, Louis Geidel played the first movement of the Rubinstein D Minor Concerto, and Howard Parker played the last two movements of the Saint-Saëns G Minor Concerto. Both young men revealed excellent technical equipment and a laudable comprehension of their tasks in hand. Mr. Maier was congratulated for the altogether commendable showing made by these students. W. H. L.

JOHN H. FROTHINGHAM, Inc., Aeolian Hall, New York City

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E X C L U S I V E
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LADA, Concert Dancer

"That evocation of poetry and archness and grace—Lada"—*Louisville Herald*.

EMMA ROBERTS, Contralto

"Only the famous recital artist can sing 'Die Mainacht' of Brahms as she sang it, and none can surpass her delivery of the familiar three gypsy songs of the same composer."—W. J. Henderson in *The New York Sun*.

JOHN POWELL, Pianist

"A Great Pianist, and more, a Great Musician."—H. T. Finck in *The New York Evening Post*.

WILLEM WILLEKE, 'Cellist

"If one desires a standard of comparison by which to measure Mr. Willeke's art, it must be sought in the playing of Fritz Kreisler."—*Chicago Daily Tribune*.

CLEVELAND CLUB APPROACHES ITS 25th BIRTHDAY

Fortnightly Musical to Commemorate Its Quarter-Century of Progress with a Three-Day Festival—Chart Exhibited to Members at Annual Meeting Showing Organization's Activities During Season—Election of New President and Tribute to Mrs. Sanders for Her Fifteen Years' Service as Manager of Executive Board

CLEVELAND, OHIO, June 12.—When the Fortnightly Musical Club of Cleveland celebrates in February, 1918, its twenty-fifth anniversary with a three-day festival it will have a notable list of achievements to look back on. The high standards maintained by the club, its efficient management and its persistent study of the musical needs of the community have made it a most potent force in the growth of musical appreciation and musical enterprise during the last quarter century of Cleveland's civic life.

Preparatory to the celebration the executive board has had prepared a chart picturing the club activities and the op-



Photo by Ann Anthony Bacon

Three of the Active Workers for the Fortnightly Musical Club of Cleveland. Left to Right: Mrs. A. Ward Fenton, Chairman Student Section; Mrs. Franklin B. Sanders, Manager for Executive Board; Mrs. Arthur Bradley, Chairman of Extension Section

was exhibited at the recent annual meeting of the organization.

One of the features of interest of this

tension section, who told the members various things which the clubs represented at the recent Biennial meeting in Birmingham were engaged in, but which were not being done by the Fortnightly Musical. Another interesting feature was the presentation to Mrs. F. B. Sanders, manager for the executive board, of a Macmonnies bronze figure of "Pan," in celebration of Mrs. Sanders's fifteenth year of service to the club. Mrs. Worcester B. Warner, a woman widely known both for her social prominence and philanthropic work, was elected president for the coming year.

Club's Early History

In February, 1894, a small group of women met at the home of Mrs. Curtis Webster to organize a musical club. Mrs. Webster, always a member of its board, except during a period of residence abroad, served for six years as president of the growing organization, which now numbers fourteen hundred members; she was also for two years president of the National Federation of Musical Clubs, of which she was one of the promoters.

Among the members of the club's executive board are women prominent in artistic, philanthropic and social activities of the city. Two concert managers of national fame have served upon it for many years—Mrs. Felix Hughes, manager of the Cleveland symphony concerts, and Mrs. Franklyn B. Sanders, associated with Mrs. Hughes in the Friday Morning Musicales at the Hotel Statler, manager of many concerts and for fifteen years director of concerts and manager for the executive board of the Fortnightly Musical Club. The music editor of the popular weekly paper, *Cleveland Topics*, has been for many years a member of this board and chairman of its Extension Section, which carries the music presented by club members into many channels of public benefaction.

Soon after the club was formed one of its first ambitions was the establishment of a local string quartet. Sol Marcossen, a scholarly young violinist of Louisville, was brought to Cleveland and guaranteed a living salary by the club until he became locally established. Mr. Marcossen as teacher and concert performer has now been for many years an im-

portant factor in the music life of the city, and the Philharmonic String Quartet, of which he is first violin, with Charles Heydler, cellist; Charles Rychlik, second violin, and James Johnston, viola, since the passing of the Kneisels is the oldest quartet of the country.

Presentation of New Works

Its concert programs contain the master works of the centuries and include each season new works by contemporary composers. The Edgar Stillman Kelley Quintet, the Gliere Quartet and a Sextet by Johann Beck of Cleveland were among this year's offerings.

The Fortnightly Musical is the largest subscriber to the concerts of the Philharmonic Quartet and its members are entitled to free admission to these concerts. Twelve symphony concerts by the greatest orchestras of the country have become an established part of the city's music season. They originated in the ambitious plans of the Fortnightly Club in preparation for the Biennial Festival of the Federated Clubs in 1901, managed by a club member, Adella Prentiss, now Mrs. Felix Hughes, and have just completed their sixteenth season.

Ten evening concerts and two young people's matinees make up the series, for which there is an immense season's subscription. The Fortnightly Club is the largest subscriber and its members are entitled to free attendance at three of these magnificent concerts.

The regular club concerts take place in the Knickerbocker Theater, at intervals of two weeks, with one exception, a special evening recital given in a large hall, to which the club members receive free admission and for which tickets are sold to the public. Fannie Bloomfield Zeisler was last season's recital artist; Rudolph Ganz and Albert Spalding have been secured for next year.

Benefitting Student-Musicians

At the afternoon concert there are frequent appearances of artists from abroad, whose work in some special domain is of value to the large class of students and active musicians within the club ranks. Oscar Seagle, Irma Seydel, Paul Reimers and the Kneisel Quartet appeared at the concerts of 1916-17

[Continued on page 12]



Mrs. Worcester R. Warner, the Newly Elected President of the Fortnightly Musical Club. Reproduction of a Portrait by A. Benziger, the Distinguished New York Painter

portunities enjoyed by club members during the past season, and this chart meeting was a half-hour talk by Mrs. Arthur Bradley, chairman of the ex-



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"The stirring close brought from the large and unmistakably friendly audience a veritable ovation for the orchestra and its conductor, which the presentation of a huge wreath to the latter did nothing to still."—*New York Globe*.

CLEVELAND CLUB APPROACHES ITS 25TH BIRTHDAY

[Continued from page 11]

and Julia Heinrich was heard at a special club members' matinee, for which tickets were sold to the public. With this aim in view, there has been less presentation of club members in later years at these concerts than was formerly the case, since in so large a city as Cleveland local artists have many chances for appearance and may be heard frequently in other connections. There is, however, a prestige attached to Fortnightly membership, which enlists the interest and ambition of all women musicians of the town, the standard of excellence maintained by the club being a warrant of high musicianship.

Not a Year for Experiments

The season 1917-1918 will be marked by the engagement particularly of artists of tried and true standing—artists who may be depended upon to draw audiences despite the war and all that the war means. In this class of concert stars belongs

Evan Williams

the celebrated tenor, whose voice is known and loved wherever there are Victor records.

Management:
WOLFSOHN MUSICAL
BUREAU
New York

The Student Club, a club within a club, has a much appreciated social opportunity. Its members must have a certificate of actual study from a recognized teacher. Its meetings are held in private houses, with one exception, when in a large auditorium the most proficient are selected to perform for the whole club.

Notable Extension Work

The activities of the Extension Section are manifold. Its concerts ranged last year from those given in the Cleveland Hardware Factory—where men and women employed in making munitions paused for a half hour at lunch-time, in overalls and blouses, to listen to the folk-songs of the old country—to a performance of Humperdinck's opera, "Hänsel und Gretel," given with orchestra in the Colonial Theater to the delight of one thousand school children. Homes for the aged, settlements and libraries also furnished appreciative audiences.

The most ambitious effort of this section, however, is the analysis of symphony programs and the performance of arias and concertos at symphony musicales, which take place previous to the symphony concerts. In these the services of the best artists of the club are enlisted. These are given in the dainty auditorium of the College Club House and are presented jointly with the College Club—the latter serving as hostess for a social half hour, which follows the music and the lecture.

Fortnightly Club dues have always been kept at a low figure. For the current season they are six dollars for associate members and four dollars each for active and student members, a fee which exactly covers the four great concerts to which they give admission, making all club concerts and opportunities, privilege without cost. The long waiting list for associate membership is a guarantee of the club's success. Active members are admitted by examination, students by teacher's certificate.

The Cleveland Music School Settlement, the child of the Fortnightly Musical Club, was established five years ago. It has six hundred pupils and a teaching force of thirty. Its orchestras and choruses are in demand for public appearances and among its teachers are numbered some of the most prominent musicians of the city. One thousand dollars was contributed by the Fortnightly Club at its foundation, and the club continues to be its largest annual contributor.

ALICE BRADLEY.

Rialto Theater Gives Brilliant Program

The first and second movements of "Scheherazade," Rimsky-Korsakoff's symphonic suite, were played by the Rialto Theater Orchestra, New York, as an overture last week, with Hugo Riesenfeld conducting. Selections from "The Geisha" formed the orchestra's light opera number. Kipling's "Danny Deever," as set to music by Walter Damrosch, was sung by Greek Evans, baritone, with the chorus. Gaston Dubois, solo 'cellist of the orchestra, played "Chants Russes," Lalo, Alfred Robyn played solos on the organ.

MME. GANNA WALSKA Soprano

Management:
R. E. JOHNSTON
1451 Broadway
New York City

MAUDE FAY

Critics on the Pacific coast proclaim this artist as

"One of the greatest dramatic sopranos of the day."



Photo © Ira L. Hill

EXCERPTS FROM THE PRESS AFTER MISS FAY'S RECENT CONCERT TOUR IN CALIFORNIA

Los Angeles Examiner.

She has been acclaimed one of the greatest interpreters of Mozart of this age, and the one aria from his work, "Voi che sapete," from "Figaro," showed the pure flute-like tones, the delicacy and elegance of interpretation so requisite for this work. The German numbers on the program included Schubert's "Sehnsucht," exquisitely sympathetic, and "Cäcilie," by Richard Strauss, in which she demonstrated the beauty with which this composer may be sung, given voice and understanding. Fourdrain's "Chanson Norwegienne" was delightful, with dramatic opportunities for the voice and a brilliant accompaniment.

Miss Fay has the versatility of the broad artist, singing the dramatic Strauss and the pure lyric of Gounod's aria with a fluent adaptation to the requirements of each which commands admiration. She knows her songs perfectly and has a beautiful manner for concert stage, not always found in the operatic star.

Los Angeles Daily Times.

No matter how many snobbish capitals Miss Fay visited abroad, or how many noted instructors had to do with cultivating her voice, they did not succeed in burying the natural California sunshine beneath a mass of method. Miss Fay's tones are refreshing and bright, with a lucid quality, almost transparent sometimes. In interpretation she is natural, not given to excess subtlety, but manifesting a reposeful style that seems to be gaining more adherents all the time in modern-day art. You could hardly wish for anything more delightful of the kind than her closing programmed offering "Spring," by Lane Wilson, which revealed the brightness of her voice to special advantage.

Los Angeles Evening Herald.

There is much of the glamour of California sunshine in Maude Fay's voice, and it is most generous in its total unrestraint and tonal freedom. Evidently she is one of the greatest dramatic sopranos of the day and with her genuinely Wagnerian voice and stately presence, is absolutely fitted for that exalted branch of the singing art. We are very much delighted to find that another California product is of the surpassing quality, and that Miss Fay's is one of the greatest voices of the day there can be no doubt.

Los Angeles Morning Tribune.

She is possessed of a richly satisfying voice and uses it with consummate artistic feeling. Her's is a lustrous soprano that pleases equally in the full lower notes and the delicate reaches of the upper register. She sang a long, comprehensive program with utmost ease and always the best of taste.

From the Italian she rendered two selections from operas of Handel and the famous soprano piece, "Voi che sapete" from Mozart's "Figaro." This beautiful aria displayed well her operatic talents and her rendition would compare entirely to her credit with that of any of the great sopranos of recent years. Miss Fay exhibited fine regard for the poetic mood of German lieder and her interpretation was keenly appreciated by the audience.

San Francisco Chronicle.

Her interpretation of Wagner's "Träume" is respectfully recommended to the attention of students of Wagnerian music drama. It was fraught with a lovely legato wherein the melody notes were linked but never smeared nor blurred, and there was behind its presentation a dramatic spirit revealing the soul not only of a singer, but of a musician and poet—and no other has a right to attempt the least important "song" of Wagner.

The Tchaikowsky selection, "Deception," sung in French, proved a gem. A wistful quality invested the singer's voice in this exquisite offering.

San Francisco Chronicle.

To select but a few numbers from her inclusive and cosmopolitan program, and warning you that the selection is purely personal and not mandatory on those who liked others better, I should choose her singing of Hugo Wolf's "Spring Song" as an encore; her delicious "Die Rose," by Spohr, so lovely, yet so seldom sung; her beautiful interpretation of Catalini's aria from "La Wally," and Tchaikowsky's elegiac sadness in "Deception." This last was pure loveliness and touched with that limp tenderness which seems to be too exclusively Celtic.

The audience demanded an encore for her singing of "Kathleen Mavourneen," and Rummel's "Ecstasy" brought another song of the Celt—this time the Scot—"I'm Wearin' Awa'," by Arthur Foote. It was sung for the tears that were in it and won them freely. As tribute they were even more deep and sincere and valuable than were the gorgeous and lovely flowers that flooded the stage with fragrance and color, and were the visible expression of the sentiment of friends to the singer, who has carried the fame of California to far lands.

TERESA CARREÑO'S DEATH ENDS NOTABLE CAREER

"Valkyr of the Piano" Succumbs at Sixty-three After a Half Century of Fame as One of the World's Greatest Pianists—Noted Artists Pay Tribute to Her Memory at Her Funeral—Made Concert Début at the Age of Nine—Married Four Times and Has Five Children Living—Magnanimous, Self-Sacrificing Personality

THE death of Mme. Teresa Carreño on Tuesday of last week marked the departure of one of the greatest and most famous of women pianists and ended the glorious career of a magnanimous, sacrificing and wonderful woman. At the age of sixty-three, the "valkyr of the piano" succumbed to paralysis, after an attack in Cuba last March, from which she rallied temporarily to give a few concerts with the Philharmonic Society.

Mme. Carreño was born at Caracas, Venezuela, Dec. 22, 1853, the daughter of Manuel Antonio Carreño, Minister of Finance. Her father was her first music teacher. At the age of three Mme. Carreño's musical talent began to manifest itself. Like the boy Mozart, she stole into the drawing room in the dead of night and tried to pick out chords upon the piano and play tunes that she had heard. Her father discovered her at the piano and decided to begin her training as a musician at once. He taught her for a short while, and so rapidly did she develop that she appeared in concert at the Academy of Music at the age of nine. Carreño toured the United States as a wonder-child and was known throughout Europe before she reached her thirteenth year.

Before she gave her first concert in Paris in 1866 she had studied with Louis Moreau Gottschalk, Georges Matthias, a Chopin pupil, and Rubinstein. At her début Mme. Carreño's beauty was remarked, as well as her skill as a pianist.

Becomes an Opera Singer

It was at about this time that Mme. Carreño heeded the call of the operatic stage and abandoned her piano playing temporarily. In 1872 she went to London, where she met Colonel Mapleson, who was then at the height of his power as an opera impresario, at His Majesty's Theater. It was at Edinboro, when Mapleson was giving a season of Italian opera, that Mme. Carreño made her début as an opera singer. The house was sold out for "The Huguenots" on the Queen's birthday, the story goes, and the soprano who was to have sung became ill suddenly. Mapleson knew that Carreño was in Edinboro, found her and persuaded her to sing the Queen in the opera on four days' notice. Although she had never before sung in public, she made a tremendous success.

After this she went to Boston with an opera company that included Carlotta Patti, Annie Louise Cary, Mario, Ronconi, Tietjens and Brignoli. She appeared as Zerlina in "Don Giovanni." She married Sauret, the violinist, at the age of sixteen. Sauret was with the company at this time.

Marries Tagliapietra

After a brief venture upon the stage, under the management of Maurice Strakosch, in a company with Brignoli and Giovanni Tagliapietra, her husband after her separation from Sauret, Mme. Carreño resumed her concertizing as a pianist.

With her husband, Tagliapietra, the baritone, Mme. Carreño went to Venezuela, when her native land was celebrating the centennial of Bolívar. The pianist and her husband gave concerts which were sold out weeks in advance, and the people were so enthusiastic that they raised a fund of \$20,000 to establish an opera company, and sent Tagliapietra to Italy to engage the artists. The season opened brilliantly in Venezuela, but differences arose between members of the company and the conductor, and Mme. Carreño stepped in to direct the orchestra for the remaining three weeks of the season.

Four Marriages

She secured a divorce from Tagliapietra, and married Eugen D'Albert in 1892. This marriage proved as luckless as the former, and after three years Mme. Carreño and D'Albert separated. The pianist's fourth marriage was with

Arturo Tagliapietra, who was with her when she died. Five children survive her, all of them in Europe.

Mme. Carreño's daughters are all married and living in Europe, the last of them, Hertha d'Albert, having written her mother of her wedding last April, after Mme. Carreño was stricken with paralysis. Giovanni Tagliapietra, the pianist's son, is an opera singer and was arrested as a foreigner in Berlin at the outbreak of the war, but later released.

Rothwell, Josef Stransky, Mischa Elman, Franz Kneisel, Albert Spalding and Charles Steinway.

Among others at the funeral were Emma Thursby, who made her opera début with Carreño, as well as Mrs. Edward MacDowell, whose late husband was Mme. Carreño's greatest pupil. Emilie F. Bauer and Mrs. Delphine Marsh gave the hymn, "Nearer, My God, to Thee," and the aria, "O, Rest in the Lord," and Dr. Louis K. Anspacher of

Mme. Carreño's funeral is a noble, touching tribute to the memory of the famous pianist, far more vital and eloquent than reams of notices and critical articles that could be unearthed to prove the pianist's greatness.

An Eloquent Tribute

Professor Anspacher's address is given here in full:

"Somewhere in 'In Memoriam,' that great elegy in which the poet Tennyson mourns the death of his friend, Arthur Henry Hallam, he says:

"I sometimes hold it half a sin
To put in words the grief I feel;
For words, like Nature, half reveal
And half conceal the soul within.
But for the unquiet heart and brain,
A use in measured language lies;
The sad mechanic exercise
Like dull narcotics, numbing pain."

"Tennyson has there given the magic of the releasing word and has vouchsafed expression to a profound mood of grief. We all know that. We all feel the futility of words in the face of an august sorrow, and yet here, in the presence of the great Carreño's friends, and among the staunch freemasonry of those who loved her and whom she loved, some expression of our personal devotion ought to be made, even at the risk of penetrating into the shy and sacred aloofness of all personal bereavement.

"On Dec. 22, 1853, in Caracas, Venezuela, a fine and fiery-hearted spirit came to birth. There must have been a favoring conjunction of all the blessed planets in their mansions in the sky, for Carreño was gifted at her nativity with the three great gifts: Energy of intellect, undaunted and unquenchable enthusiasm and striking physical beauty, as a fitting shell for the rare soul within.

"As a woman she had the devoted spirit of helpfulness and untiring zeal in the service of her friends. She had a true Castilian, noble-hearted charm and suavity of intercourse, and she possessed a gracious sovereignty of manner, as one whom Nature herself had crowned a queen.

"She was a joyous mother, glorying in sacrifice for her children. She never allowed the exactions of a world career to make her less a mother than the woman whose privilege it is to live solely and entirely for her children.

"As a friend, it is almost impossible to speak without exaggeration, because we know her instinct for helpfulness, her thoughtfulness, her graciousness, her willingness to serve. We know the warmth and quick response of her sympathies; we know the lifelong friends she had and we know the hundreds she has aided with money, counsel, guidance and with inspiration.

"And as an artist, Carreño belonged to that small, august company of the great, divinely chosen of the world. She was a true aristocrat in every sense among musicians. She knew no envies or frustrations. She was the soul of gallantry. In her eagerness to encourage those who would be called to carry the torch, after it must perforce fall from her hands, as it has done to-day—and in her ardor to give unstinted help to others following after, she always exclaimed, 'Place aux Jeunes.' For fifty years she was a glorious accomplishment personified. She played for President Lincoln in the White House and she played this year. She was always conscious of the sacred mission and the calling of the artist, and her devotion to her Art was her religion. It gave her an attitude apart. She had a bell in her heart that rang with beauty, by sheer force of instinct. She was an opal of musicians—all fire and pearl, and she had a contagious alchemy in her soul that turned every emotion into loveliness and rapture.

"As an artist she was a master-woman, full of inspired energy and triumphant, majestic purpose. She was truly a Valkyr among pianists. Above all things, she was an initiated and a consecrated soul. In the face of Carreño's superb accomplishments, I feel that it would be ungrateful in us to meet here solely to mourn. She has left us all the richer by the inspiration, the example and the high nobility of her life. That part of her can never pass. In the face of what she leaves behind her in the



Teresa Carreño, One of the Greatest of All Women Pianists, Whose Death Occurred in New York on Tuesday, June 12

The eldest daughter, Teresita Carreño, is now giving concerts in London.

Noted Pallbearers

The funeral of Teresa Carreño, who in private life was Mrs. Arturo Tagliapietra, was held on Thursday, June 14, from her late home in the Della Robbia Apartments, at West End Avenue and Ninety-sixth Street. Her husband, who had been with her in this country, was present, and the honorary pallbearers were Ignace Jan Paderewski, Ernest Urch cabled to the composer, Sinding, in Norway, in an effort to notify Mme. Carreño's son and four daughters of her death.

Columbia read a service for the dead. Dr. Anspacher remarked on the great span of years of Mme. Carreño's public career. Though sixty-three at her death, she had been a half century on the concert platform, and she played in the White House to Abraham Lincoln, and last year to President Wilson. Ernest Urch cabled to the composer, Sinding, in Norway, in an effort to notify Mme. Carreño's son and four daughters of her death.

The address delivered by Prof. Louis K. Anspacher of Columbia University at

[Continued on page 14]

TERESA CARREÑO'S DEATH ENDS NOTABLE CAREER

[Continued on page 13]

eternities of Art and in the perfect memories of friendship and of love, it is, I hope, possible to look upon our gathering here as an occasion of solemn joy—a loving farewell to a great woman, a great friend and a great artist, who has done her work well and who has earned her rest—

"A little sleep, a little slumber—a little folding of the hands to sleep."

After the funeral the body was taken to Union Hill, N. J., for cremation and will be held until after the war for burial in Berlin.

A True American

Mme. Carreño counted herself an American. It is said that when Mme. Carreño was traveling in Europe, she encountered Sarasate, who was heaping abuse upon America. The pianist rallied to America's defense, saying: "I am a Yankee, if you like. I have lived in the United States almost all my life. It is my country, and no man can say things against it in my presence. It is the greatest country in the world and I love it."

It was a great tribute to Mme. Carreño's popularity as a pianist that during the time of war, from Oct. 10, 1915, to April 18, 1916, she filled sixty-five recital and concert engagements in the Central Empires and Scandinavia. The April 18 concert was given in Berlin and one of the most enthusiastic members of the audience was the Crown Princess of Germany. At the end of the concert she sent for Mme. Carreño to come to her box in order to thank her in person for the pleasure that she had derived from her playing.

Suspected as Spy

In an interview with Mme. Carreño published in MUSICAL AMERICA on Sept. 30, 1916, her thrilling experiences of three years in Germany were related. "The great and glorious 'lioness,' 'tigress,' 'Valkyrie' or 'Brünnhilde' of the keyboard (take your choice, they all fit)," the writer says, "who came back from three years of Germany last week

was held up so often by apprehensive officials, both in belligerent and neutral countries, that she will undoubtedly feel a bit out of her element in being allowed free circulation here." The pianist tells how she was suspected of being a spy, how she had to produce passports, birth certificates, marriage certificates, at unearthly hours and permitted to go on her way, only after submitting to unheard-of indignities.

In this same article Mme. Carreño's memories of Liszt are given. She played for the great master only once, but that occasion was indeed memorable. Liszt played for Carreño (she was only twelve years old at the time), and then Carreño played for him. "Let it not seem immodest if I tell that, at the end of my performance, Liszt, who stood in back of me, approached and laid his hands on my head," said Mme. Carreño. "The child will be one of us," he said, turning to his friends. For me Liszt's action was like a benediction."

Her Principles in Playing

Mme. Carreño's principles in piano playing, stated last year to a MUSICAL AMERICA writer, are worthy of repetition at this time.

"The great principle in piano playing, relaxation, is what I seek most indefatigably to inculcate in my pupils," said Mme. Carreño. "By relaxation I do not mean flabbiness, or the tendency of some students to flop and swim all over the piano. Relaxation signifies control, and it affects the mentality of the pianist no less than his arms, wrists and fingers. I wish to make my pupils feel that piano playing is easy, not difficult; to make them regard practice as a joy, not a burden; to have them go to the piano as a painter, with a beautiful idea to express, goes to his canvas, takes up his palette and brushes and mixes his colors. But the tension under which so many players labor is dreadful. It is seen even in the muscles of the neck and face. Now this physical distress communicates itself to the intellect, so that the interpretation comes to suffer from strain. When I hear such pianists in recital I instantly feel all the discom-

fort they are experiencing. My sensations are the same as when I see a cripple hobbling through the street. But too few piano students understand that relaxation is to be achieved by mental process."

Her Maternal Instinct

Mme. Carreño's maternal feeling is best described in her own words, when she was commenting upon the numerous letters and messages of affection that she received from her pupils. "That, after all, is the greatest delight in a teacher's life—or should be—this altogether maternal love which she gives her pupils and to which they respond. I have had no happiness comparable to that of beholding mine turn to me as to a mother. To fathom the student's soul is the teacher's highest duty."

This is Philip Hale's tribute to Mme. Carreño upon the occasion of her last visit to Boston:

"Mme. Carreño belongs to a Titan race of artists—a race, unfortunately, fast disappearing, to be replaced by youth impertinently eager to rush upon the concert stage, with few lessons learned from the great book of life and in various stages of callowness and crudity. Mme. Carreño, like other artists of her generation, is first of all an interpreter. Her eloquent hands, calm and direct in relation to the keyboard, free from distorting mannerisms in the mysteries of producing tone as in the performance of intricate technical passages, weave enchanting spells. Broad contact with life has quickened her imagination and stimulated her emotional nature. She has much to say, and she knows the language of tenderness, poetry and passion."

Memories of MacDowell

One of the last interviews with Mme. Carreño was that given to Hazel Gertrude Kinsella and published in the Dec. 30, 1916, issue of MUSICAL AMERICA. "A Half Century of Piano Playing as Viewed Through Teresa Carreño's Eyes" was the subject of the article, and in it the famous pianist recalled a multitude of personal experiences. She told of her

famous pupil, Edward MacDowell, who was about nine years old when he began to study with her.

At the age of seventeen MacDowell sent to Mme. Carreño a roll of manuscript, accompanied by a letter in which he said: "You know, I have always had absolute confidence in your judgment. Look these over, if you will. If there is anything there any good, I will try some more, but if you think they are of no value, throw them in the paper basket and tell me, and I'll never write another line."

"So," says Mme. Carreño, "I sat down and played them. There were in that bundle, the First Suite, the 'Hexentanz,' 'Erzählen,' Barcarolle and Etude de Concert. I wrote to MacDowell, 'Throw no more into the paper basket, but keep on!'"

Mme. Carreño on Some of MacDowell's Difficulties as Pianist

As a teacher of Edward MacDowell, Mme. Teresa Carreño, the eminent pianist, had some anecdotes to relate of the famous composer. Mme. Carreño said that as a boy MacDowell was an example of lack of relaxation. "His forearm was very stiff and I had no end of trouble with him," said Mme. Carreño in an interview published in the *Etude*. "I used to sit at the keyboard and illustrate and then say, 'Now, Eddie, do it just as I did.' He would reply, 'I can't—that's you—not me.' However, the example had a good effect upon him and all through his life those who knew him realized how earnestly he worked for relaxed arms and hands."

Philadelphia Orchestra Association Subscribes \$40,000 to Liberty Loan

PHILADELPHIA, June 15.—The Philadelphia Orchestra Association has subscribed to the Liberty Loan the sum of \$40,000 from its Endowment Fund. This investment was made possible by the recent completion of an additional fund of approximately \$150,000, thus bringing the Endowment Fund approximately to \$800,000.

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BIRMINGHAM SCHOOLS AS MUSICAL LABORATORIES

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Above: Combined Choruses of Lyric Club, Ensley High School and Euterpean Club, Central High, Assisted by High School Orchestra. Director, Leta Kitts; Pianist, Virginia Handley; Organist, Minnie McNeill. Below, on the Left: Miss Kitts's Able Corps of Assistants, Left to Right: Carol Jackson, Minnie McNeill, Virginia Handley, Sarah Dryer, Eva Bandman, Evelyn Goings. On the Right: Leta Kitts, Director of Music in Birmingham Schools



BIRMINGHAM, ALA., June 9.—After fifteen years of careful development under the leadership of Leta Kitts, the public school music system of this city has reached a high standard of efficiency, as demonstrated in the recent joint concert of the Euterpean Club of the Central High School and the Lyric Club of the Ensley High School at the Jefferson Theater. The concert was the first event of the high school commencement week.

This concert followed the participation of the young student musicians in the Education Day programs at the Biennial Convention of the National Federation of Musical Clubs. On that occasion the work of the young people earned praise from the prominent visitors at the

convention. J. Lawrence Erb of the University of Illinois declared in a public meeting: "Birmingham has done itself proud in its public school music." Tali Esen Morgan, who led the Central High children in patriotic airs, said: "The reason they follow my directing so easily is because they are accustomed to giving their concentrated attention to their regular director. It is fine!" Bertha Baur, head of the Cincinnati Conservatory, visited the Elyton School and expressed her delight at the manner in which she saw the talking machine used to make the children intelligent listeners.

During Mrs. Evelyn Fletcher Copp's recent stay here she stated: "I find that Birmingham is keeping up with the leading cities in the country in their school music."

Concert Ends Year's Work

The joint concert aforementioned was the evening portion of a "A Day of Music" by the elementary grades and high schools. The afternoon was devoted to the choral and orchestral work of the younger pupils. One of the features was a lesson illustrating the use of the talking-machine in the schools by Edward Beardsley and Margaret Marvin of the Robinson School, assisted by Philip Memoli, Jr., of Central High. Eunice Van of Robinson School was in charge

of the lesson. A violin solo was played by Vincent Russo of the Martin School, whose instruction had been received entirely in the after-school classes.

In the evening concert Converse's "Peace Pipe," which had been given admirably by the students at the Biennial, was repeated with great success, the baritone part being sung ably on this occasion by Robert Lawrence, director of the Treble Clef Chorus and Community Chorus. Miss Kitts conducted the performance with firm authority and she was assisted by Virginia Handley, pianist; Minnie McNeill, organist, and Sarah Dryer, orchestra accompanist. Preceding the cantata the text was read by Mrs. Leona Plosser Brown.

The first part of the program was as follows:

March, "Tannhäuser," Wagner; High School Orchestra. American Hymn, Kelly, Combined Chorus. "Swing Along," Cook, Boys' Chorus. Andante from Seventh Concerto, de Beriot, Fred Hard, Violinist. "Fairy Lullaby," Beach, Girls' Chorus. Maestoso from "Keltic" Sonata, MacDowell, Kathryn Tierce, Pianist. "The Beautiful Blue Danube," Strauss, Combined Chorus.

Music in the Birmingham public schools is required in all grades below the high school. Particular attention is



given to voice building, always using the thin head tone, until the voice begins to mature. Sight singing is emphasized, but good phrasing and pleasing interpretation of both text and melody are not neglected. Pupils are graded in music as in any other subject and individual recitation is considered a very essential part of the work.

Use Supply Teachers

Every lesson is carefully outlined by the supervisor for the grade teacher, who must be able to teach the work acceptably. Where the grade teacher is not familiar with methods or is deficient in music, a supply teacher is employed to teach the subject until the condition is removed. The following teachers are in the supply department: Mamie Puckett, Susie Perry, Sarah McNeill, Claude Dowling, Tryphena Chase and Myrtle Mey.

[Continued on page 16]

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BIRMINGHAM SCHOOLS AS MUSICAL LABORATORIES

[Continued from page 15]

The schools are divided for supervisory purposes into three districts, one supervisor for each district. Evelyn Going has charge of the schools in the central section, Carol Jackson the eastern and Eva Bandman the western.

Nearly every school owns a talking-machine and many excellent records. This enables the children to hear much good music. A regular course has been outlined. Two lessons are given each month—one for giving information about composer, selection and performer and the other for listening to the record. All information given about the records heard is kept by the children from the fourth through the seventh grades in the form of a music note book. These books are made attractive by pictures of the instruments, composers and artists.

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After-School Lessons

The violin work in the grammar schools dates back one year, beginning in fifteen schools. The pupils pay for their lessons and own their instruments. The lessons are given at the buildings before or after school. Several teachers are employed to do this work, F. G. Wiegand teaching violin in the Central High School, Isaac Chambee in Ensley High School and E. E. Zion and J. B. Blatzer in the grammar schools.

This year a combined grammar school orchestra with a membership of seventy has been organized. This number, however, includes not only the pupils in the school classes, but also pupils of private teachers of the city.

In the high schools music is a minor subject, but credit is given. Three elective courses are offered: (1) Sight reading, (2) harmony and theory, (3) and history and appreciation of music. In the sight reading classes, tone production, diction and voice-placing are emphasized. A two-year course is given in history and appreciation, beginning with the third year. The pianola and grafonola are used for demonstration in these classes, and in addition to the regular class work, also aid the pupils to an intelligent appreciation of the programs by symphony orchestras and artists who appear in the city. The theory and harmony course is offered to all high school pupils and appeals especially to those in the after-school classes.

Able Assistants

The music work at the Central High School is in charge of Virginia Handley, with Sarah Dryer as assistant. The work at Ensley High is in charge of Minnie McNeill, Evelyn Going assisting in choral directing.

A chorus of 150 voices is maintained at each high school, giving at the annual concerts such cantatas as "The Erl King," "Melusina" and "Joan of Arc." There are fifty members in the Boys' Glee Clubs and the combined High School Orchestra numbers fifty-five.

Outside credit or credit for home work is given for lessons in voice, piano or any instrument of the symphonic orchestra. No attempt has been made to standardize this work, but only efficient work is credited. Pupils are required to play before an examining committee, consisting of the supervisor of music, a high school music director and a professional of the city.

At the beginning of the present semester after-school classes in voice and piano were organized, the Progressive Series being used as a text in the piano work. The classes are thirty-minute periods, two in a class. The teachers are professionals in the city. The lessons are given at the high school buildings, but are prepared at home. Instruction in orches-

tral instruments is also given in after-school classes.

Career of Miss Kitts

To Leta Kitts and her able assistants the remarkable progress of the city's school music is largely due. Miss Kitts is a graduate of the Potsdam State Normal at Potsdam, N. Y. Since beginning her work in Birmingham she has studied at summer schools of New York State and is always on the lookout for improved methods of teaching.

Attention is called by the Birmingham News in an editorial of June 3 to the need for more instruments for the school orchestras. The editorial states: "Miss Kitts must be encouraged in the thing she has set out to do: to create a perfect orchestra of children. It re-

mains for the people of Birmingham to provide this orchestra with funds sufficient to make it a perfect organization of its kind. About two thousand dollars will be necessary." It is then suggested that the alumni of the Central High School take steps to raise the necessary amount.

Recruiting Depletes Reading (Pa.) Choral Bodies

READING, PA., June 15.—Recruiting has played havoc with local choirs and other choral organizations. This is rather surprising considering that Reading is pre-eminently a German-American city, one in which many churches still cling to the German languages for all their services. W. H.



Harriet Ware's "UNDINE"

Winning Unprecedented Success

It has been given with Chorus and Symphony Orchestra in Philadelphia, Newark, Orange, Jersey City, Indianapolis, Washington, D. C., St. Louis, Saratoga Springs, Alton, Ill., Los Angeles and Rome, Ga.

It has been given with piano and organ or with piano alone by The Chaminade Club of Brooklyn; Harrisburg, Pa.; Miami University, Canton, O.; Rubinstein Club of New York City; The Musical Art Society of Long Island, and many other important societies throughout America.

Philadelphia Public Ledger said:

"Miss Ware should have been present to witness the electrifying success of her 'UNDINE' and its fine performance. It is not rash to say at this first deliverance that this work by Harriet Ware is one of the most pleasurable hearable things written since Mendelssohn. It has sustained inspiration, spontaneous melody and is full of rich polyphony."

At the April 12, 1917, production in Alton:

"The culmination of the evening was the presentation of Harriet Ware's exquisite work, 'UNDINE.' It is music that delights in the hearing and lingers in the memory. It is an inspired work and will live as a classic."

—Alton Evening Telegraph.

OPINIONS

David Bispham says: "I am glad indeed to learn of the publication of your new songs, and of their wide and well deserved success, especially through the Community Music avenue. They are songs that all older folk should know, for the benefit of the younger."

Arthur Farwell says: "The songs are truly delightful—among the most spontaneous things of the kind I have come across, and also so very well made. The poems are certainly fetching."

Rossette G. Cole says: "Songs which little children love, either to sing themselves or to listen to." "Bright, joyous and rhythmically appealing, and several have a keen touch of humor."

A. Walter Kramer says: "A truly distinctive interpreter, who brings together the creative and recreative in art."

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ECHOES OF MUSIC ABROAD

Two New Operas by Ferruccio Busoni Produced in Zurich—Metropolitan's New Spanish Tenor to Receive "Emoluments and Privileges Never Before Accorded a Singer Here," Italian Newspapers Claim—Submarines Frighten Two Italian Tenors Out of Filling Buenos Ayres Engagements—Cheering Outlook for British Music Provided by Results of Carnegie Trust Fund Competition—Music Only One of Many Aids Military Musicians of To-day Are Called Upon to Render Soldiers at the Front—English Choir-Master Warns Against Present-Day Tendency to Worship Tone Exclusively in Choral Work—Cyril Scott Compiles Studies to Prepare Minds of Beginners for the Works of the Modernists

SINCE settling down in Switzerland to await the return of peace, Ferruccio Busoni has not been merely marking time. Besides busying himself in the capacity of conductor with the Zurich Municipal Orchestra he has devoted a good deal of time to two new operas. The failure of his first essay in lyric drama, damned with faint, almost inaudible praise by its first audience, in Hamburg, some four years ago, evidently had no permanent dampening effect upon the ardor of his ambition for laurels in this field of creative work.

Busoni's new operas have been launched in an auspicious manner at the Municipal Opera House in Zurich. The premières took place the other week under the personal supervision of the pianist-composer acting as conductor, and the success is said to have been pronounced. The names of the novelties are "Turandot" and "Harlequin," the two together making up an evening bill. Busoni himself describes them as representing "la nuova commedia dell' arte."

The distinguished pianist slipped out of New York unexpectedly after his last concert season in this country and surprised the musical public here by returning somewhat unceremoniously to Europe instead of remaining here for the following year. It was no secret that he did not find here the conditions of musical life most congenial to his soul.

* * *

WHILE official advance bulletins issued by the Metropolitan for next season refer to the engagement of Hipolito Lázaro cautiously—"negotiations are pending"—Italian papers insist that the contract with the new Spanish tenor is already signed and sealed. Moreover, we are to know that the agreement to which both Director Gatti and Lázaro are supposed to have affixed their signatures has three years to run, and that it provides for "emoluments and privileges" never before accorded to any singer at the Metropolitan!

What would da Carus' say to that? Especially since it was said at the time Andreas Dippel diplomatically relieved the Metropolitan of the Conried-made contract with Selma Kurz that whereas the principal reason assigned for the Vienna soprano's failure to come to New York was her alleged fear of the ocean trip, one essential cause was the opposition Mr. Caruso was supposed to have made to any other singer's receiving a contract within easy sailing distance of his own as to the figures involved.

However merry may be next season's tenor war under the staid roof of Broadway's temple of lyric art, the fact is of some significance that Lázaro's répertoire not only overlaps Caruso's but practically coincides with it. Recently he has been making a second series of appearances at the National Opera House in Havana, which have given him opportunity to sing rôles his previous list there had not contained. It is the inevitable and popular thing among those who have heard him to compare him with Caruso, while his admirers like to recall Pietro Mascagni's eulogy, "Lázaro is the greatest tenor of our times."

The Spanish tenor's Caruso répertoire embraces Radames in "Aida," Canio in "Pagliacci," Turiddu in "Cavalleria Rusticana," the Duke in "Rigoletto," Cavaradossi in "Tosca," Rodolfo in "La Bohème," Enzo in "La Gioconda," Des Grieux in the Massenet "Manon," and Dick Johnson in "The Girl of the Golden West." In addition, he sings the Bonci rôle of Arturo in "I Puritani" and the principal tenor rôle in the "Isabeau" of

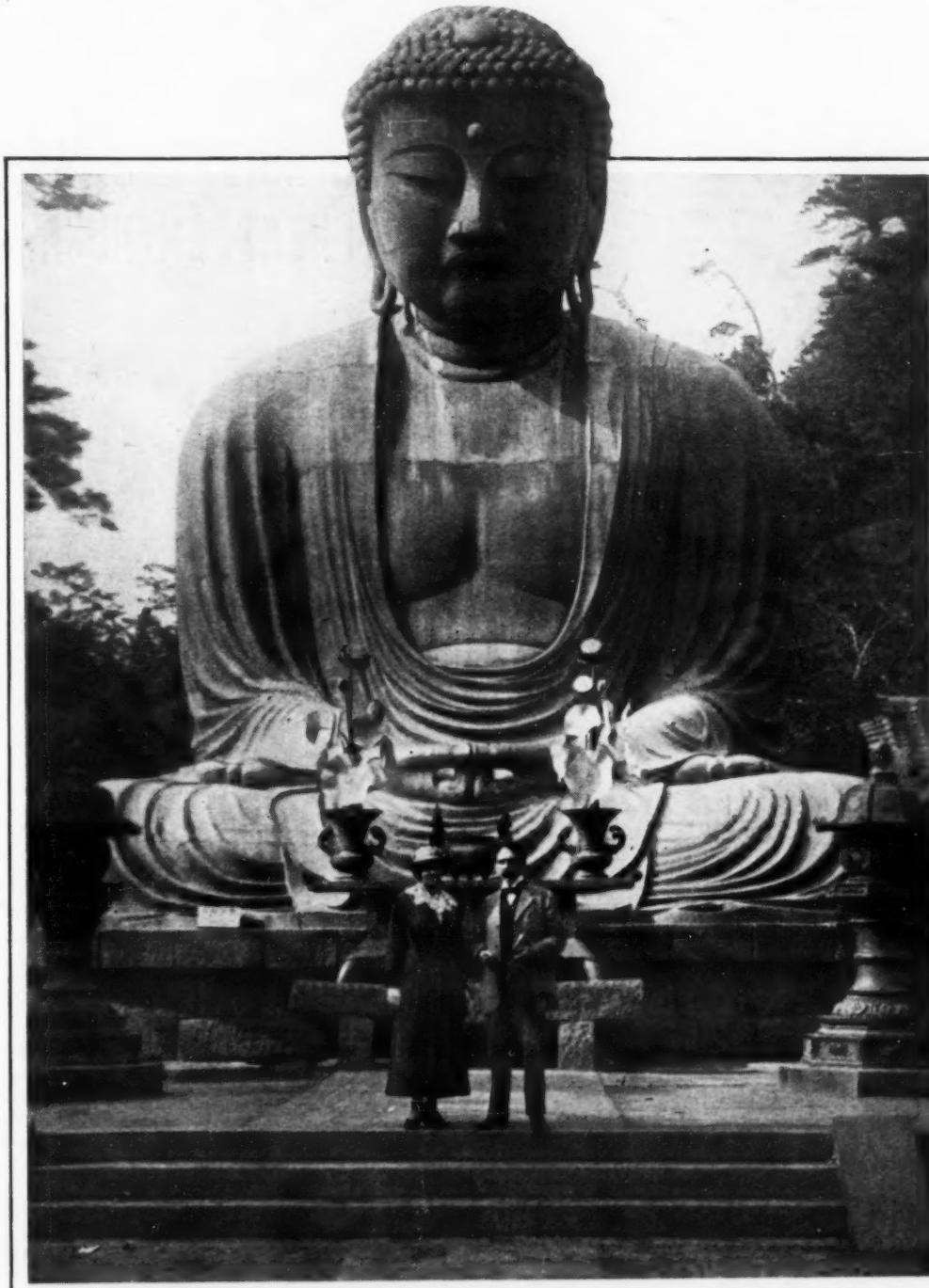
Mascagni, in whose "Parisina" he created the leading part for his voice in the première at La Scala.

It should provide the spoiled palate of the New York opera public with a touch of welcome spice to see a bit of real tenor rivalry on the Metropolitan stage

ocean travel just now in the face of the U-boat peril. The result is, Director Mocchi has brought suit against him in the Italian courts for \$30,000 damages.

* * *

NO fewer than 136 works were submitted in the recent competition



Katharine Goodson in Japan

Katharine Goodson, the pianist, and her husband, Arthur Hinton, the composer, are shown standing at the base of the famous "Diabutsu" Buddha at Kamakura, near Yokohama. The colossal figure, of bronze, is 50 feet high; the eyes are 4 feet wide, the circumference of the thumbs is 3 feet, etc., and it is the largest and finest work of its kind in Japan. Miss Goodson has lately completed an immensely successful tour of thirty concerts in Java and Sumatra. She sailed recently from Japan for Honolulu and is now on her way to the United States.

again. In appearance Lázaro seems to bear a resemblance to both Martinelli and Amato.

* * *

THE submarine menace has frightened at least two prominent Italian tenors out of a proffered trip to Buenos Ayres this spring. Both Tito Schipa, who is receiving much space in Italian musical newspapers nowadays, and Giulio Crimi, who sang with the Campanini forces in Chicago last winter, following a season of South American successes during the summer, have declined contracts with the Colon in the Argentine capital for this summer.

More accurately speaking, Crimi alone declined. Schipa did, in fact, accept a contract—he signed it with the Colon's impresario, Walter Mocchi, last August—but when the time to go this spring approached he backed out, giving as his principal reason the special dangers of

among British composers instituted by the Carnegie United Kingdom Trust to discover the six native products most worthy of being published and produced. These compositions covered a wide range of style and aim and so much original and striking work was found among them that the judges, according to their report, could have extended the chosen number considerably without in any way discrediting the award. As it was, instead of the six originally provided for, they chose seven works for publication.

An encouraging outlook for the future of British music is provided by this showing. Then, since the successful competitors of this year are debarred from entering the race again, there will be opportunity next year for another half-dozen native works to be brought out. The two-fold advantage the winners reap lies in the provision made that their works will be published at the expense

of the trustees of the fund and they will receive all the royalties. The only criticism made thus far is levelled at the policy of concealing the names of the jury. It is contended that it would inspire the public with more confidence if they were made known and would eliminate all possibility of participation in the contest by any of the judges.

The list of the works decided upon has already been published here. The chosen seven are: Edgar Bainton's "Before Sunrise" Symphony for orchestra, chorus and contralto solo; Granville Bantock's "Hebridean" Symphony; Rutland Boughton's opera, "The Immortal Hour"; Frank Bridge's symphonic suite, "The Sea"; Herbert Howells's piano quartet in A minor; Sir Charles Villiers Stanford's opera, "The Traveling Companion," and Vaughan Williams's symphony, "London."

Some of these works are not absolutely new. Bantock's "Hebridean" Symphony, for instance, was performed in Edinburgh last year and has since been played in London and Birmingham. Boughton's "Immortal Hour" has been given at Glastonbury, the English Bayreuth so dear to the heart of the composer, now with the armies at the Front. The youngest composer on the list is Howells, still a student at the Royal College of Music. Bainton has been interned at Ruhleben since the beginning of the war. Stanford, Williams and Bridge are all well known in their own country, at least, and Stanford in this country as well.

In making their report the judges stated that the works recommended for publication are such as would do honor to the music of any country in Europe. "While these works are of great and outstanding merit," they added, "there are others which are marked by real talent and mastery of resource and technical equipment.

"To those who care for the progress of British music this is an especially encouraging symptom. It has long been known that this country possesses some eminent musicians who could meet on equal terms their contemporaries in other nations; it is a further source of gratification that artists of lesser genius are playing their part and preparing, by free experiment in many fields, for the advent of future masters in the generations to come. As was natural, some of the works submitted were worthless, some were careful academic pieces of writing which lay outside the limits of the present scheme, others again showed promise but were not yet mature enough to fulfill their purpose."

* * *

MAINTAINING that "as musical composition changes the exercises of one generation are inadequate to fit the performer for the novelties of a further generation," Cyril Scott, the English modernist, has begun compiling a series of finger exercises specially designed "to familiarize the beginner at an early stage of his progress with the intervals, scales and notations of modern music." The first series has already been published.

* * *

HOW versatile a person the military musician of to-day has to be by reason of the manifold duties required of him is pointed out by London *Musical Times*. Not only is he called upon to revive the spirits of his fighting comrades with his music, but, during actual fighting, as when an attack is made or a nerve-racking artillery bombardment is in progress, he and his fellow-musicians are repeatedly detailed to act as a sanitary corps.

They are expected to render first aid, and often enough it falls to their lot to extricate one of the fighting troops from

[Continued on page 18]

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ECHOES OF MUSIC ABROAD

[Continued from page 17]

a dangerous situation at the peril of their own lives.

Nor does the military musician's versatility stop there, for often the entire band or members thereof are detailed for kitchen work, or for some other service of the commissariat.

In the beginning of the war it was customary for the band to be stationed behind the regiment or some other military unit about to advance or make an attack, and thus to stimulate the troops with a spirited marching air. But the undreamed-of progress of aviation as a significant military factor soon made it exigent to abolish this custom, for the dangerously conspicuous gleam and glitter of the brass instruments represented

an only too welcome target for every hostile aeroplane.

HERE is in England a choir director who has come to the conclusion that too much stress is laid upon tone, as an end in itself, in the choral work of today. Lecturing to the Choir Trainers' League the other day, Edgar T. Cook of Southwark Cathedral sounded a warning against the worship of tone to the exclusion of other essential qualities such as rhythm and enunciation.

That some choir trainers overshoot the mark in their strenuous efforts to achieve an agreeable tone is accepted. The result of such singing is that it is either unintelligible or nerveless, or both, as the London *Musical News* points out. Intelligibility depends not only upon the purity of the vowels but upon the clean-cut articulation of the consonants as well. And inasmuch as rhythm is the vitalizing principle of music, the Southwark Cathedral music director maintains that there would be fewer complaints about the dulness of church music if choirmasters would instil a little stronger sense of rhythm into their singers.

Which recalls once more the remark that Hans von Bülow once made, speaking in terms of the musician's Bible: "In the beginning was rhythm."

* * *

FIVE British Guards' Bands have been in Paris lately returning the recent visit to England of the band of the Garde Républicaine. They are the bands of the Coldstream, Grenadier, Scots, Irish and Welsh Guards. They gave three concerts in the Trocadéro and the Tuilleries under the patronage of the Minister of War. The conductor was Capt. Mackenzie Rogan, director of the Coldstream Guards Band.

* * *

FOR the latest opera competition in Italy instituted by the brothers Tofani, who offer a prize of \$1,000 for the best lyric drama submitted, Francesco Cilea, composer of "Adrienne Lecouvreur," Enrico Bossi and Luigi Mancinelli are to act as judges. The competition will remain open until the end of October.

J. L. H.

Gertrude Dunkelberger, a leading soprano of Reading, Pa., and a pupil of Oscar Saenger, has announced her engagement to wed. She will continue her concert work, but will drop her other professional duties.

Don't Forget to Remember That

Maud Powell is booked on the Pacific Coast during January and February and that now is the time to make an effort to catch her either going or coming, thus reaping the benefit of my "en route" terms.

Mgr. H. GODFREY TURNER,
1400 Broadway, New York



That some choir trainers overshoot the mark in their strenuous efforts to achieve an agreeable tone is accepted. The result of such singing is that it is either unintelligible or nerveless, or both, as the London *Musical News* points out. Intelligibility depends not only upon the purity of the vowels but upon the clean-cut articulation of the consonants as well. And inasmuch as rhythm is the vitalizing principle of music, the Southwark Cathedral music director maintains that there would be fewer complaints about the dulness of church music if choirmasters would instil a little stronger sense of rhythm into their singers.

Which recalls once more the remark that Hans von Bülow once made, speaking in terms of the musician's Bible: "In the beginning was rhythm."

* * *

FIVE British Guards' Bands have been in Paris lately returning the recent visit to England of the band of the Garde Républicaine. They are the bands of the Coldstream, Grenadier, Scots, Irish and Welsh Guards. They gave three concerts in the Trocadéro and the Tuilleries under the patronage of the Minister of War. The conductor was Capt. Mackenzie Rogan, director of the Coldstream Guards Band.

* * *

FOR the latest opera competition in Italy instituted by the brothers Tofani, who offer a prize of \$1,000 for the best lyric drama submitted, Francesco Cilea, composer of "Adrienne Lecouvreur," Enrico Bossi and Luigi Mancinelli are to act as judges. The competition will remain open until the end of October.

J. L. H.

Gertrude Dunkelberger, a leading soprano of Reading, Pa., and a pupil of Oscar Saenger, has announced her engagement to wed. She will continue her concert work, but will drop her other professional duties.

The Chautauqua Institution Lake Chautauqua, N. Y.

announces a summer course for professional pianists given by

ERNEST HUTCHESON

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FOR FURTHER INFORMATION

Address C. Brandt, Steinway Hall, New York

ANNA CASE

Second Montreal Recital proves a tremendous and pyramidal success. Note telegraphic request for a third return.

"She is, indeed, without a peer on our concert platform today."

Powell in *The Montreal Star*.

ANNA CASE GIVES NOTABLE RECITAL; GREAT ENTHUSIASM

ANNA CASE SCORED A HUGE SUCCESS

Roused Large Audience to High Pitch of Enthusiasm by Soulful Interpretation

In beauty of tone, variety of selection, and sheer charm of interpretation, the song recital given by Miss Anna Case before a large audience at the Arena last night will live long in the memories of those fortunate enough to have heard it. Miss Case's voice is a delight; she has it under perfect control; she is a consummate artist who understands how to employ every nuance to the best possible effect and whose art is illumined by intelligent direction and the inspiration that is not possible of cultivation, but comes from the soul.

In the past thirty years I can recall no singer whose voice, at its freshest and best, was lovelier than Miss Case's. She is, indeed, without a peer on our concert platform to-day, so far as vocal perfection is concerned. Always her singing is effortless; always it is imbued with color, sentiment and sympathetic quality; and she never strains after effect.

Alike in tragic, sentimental or humorous compositions, Miss Case suits her interpretation to the requirements of the song with a facile grace that commands admiration, and there is always a sense of reserve force that enhances the impression her singing makes upon her audience.

She sang "The Star-Spangled Banner," "Rule Britannia," and "God Save the King," holding the national flags—sang them as one inspired, and her audience paid her the unusual tribute of absolute silence for a few moments before it burst into a roar of applause such as the Arena seldom has heard at any concert before.

Her groups of songs were selected with rare judgment, covered the widest possible range of subject, treatment and type, and proved of exceptional interest from first to last.—S. Morgan-Powell, *The Montreal Daily Star*, June 9, 1917.

One of the highest tributes that can be paid to any public artist is to say that they appeal. Anna Case, soprano, of the Metropolitan Opera Company, New York, not only appealed to, but charmed the large audience last night at the Arena. Whether she sang in English, French, Italian or Swedish, the effect was just the same—absolute enjoyment of a perfect artist's voice.

Anna Case is not only gifted with a pure and powerful soprano, but she has a beautiful physique, and her simple white dress, almost Greek in outline, was an admirable setting to her personality.

In the Italian songs, *Lamento* from "Ariana" (Claudio Monteverde) and "Se tu m' ami" (Pergolese), she displayed suppleness of voice and delicacy of tone, but in Handel's "Angels ever bright and fair," she rose to greater heights.

In Gounod's "Mireille" her operatic powers were apparent, and the difficult trills were well executed. As an encore, she gave "The Star-Spangled Banner." Standing with the "Stars and Stripes" folded around her, she made a dramatic figure, and the audience applauded so heartily that she reappeared, this time with the Union Jack, and sang "Rule Britannia." She signalled for the people to join in the chorus, and the grand old words, "Britons never, never shall be slaves," rose from the entire arena.

—*The Montreal Mail*, June 9, 1917



69 Pa KL 21 NL 425a

Montreal Que June 8 I7

F O Renard

216 West 70 St New York

Recital big success Miss Case in lovely voice send you papers tomorrow night will want Miss Case here again next season

Evelyn Boyce

Mgt. METROPOLITAN MUSICAL BUREAU
AEOLIAN HALL, NEW YORK, N. Y.

Musical Brotherhood Promoted By Sinfonia Fraternity



Members of Alpha Chapter, Phi Mu Alpha Sinfonia Fraternity of America, Located at the New England Conservatory of Music, Boston

BOSTON, MASS., June 14.—At a meeting of Alpha Chapter, Phi Mu Alpha, last week the accompanying photograph was taken especially for MUSICAL AMERICA, and it gives a general idea of the personnel of one of the fifteen chapters that make up the national organization of the Sinfonia fraternity.

Alpha Chapter is located at the New England Conservatory of Music in Boston. It was established in 1898. On account of ill health, George W. Chadwick, the noted American composer, by whom this fraternity was named, could not be present at the time this picture was taken. Many other well-known mu-

sicians will be recognized, among them, namely:

No. 1, Alfred De Voto, pianist, teacher and a soloist of the Boston Symphony Orchestra; No. 2, Percy F. Hunt, basso, and member of the New England Conservatory faculty; No. 3, Louis C. Elson, noted lecturer, writer and teacher; No. 4, Wallace Goodrich, dean of the New England Conservatory of Music, and a notable organist; No. 5, Carl Peirce, well-known violinist and teacher; No. 6, Winthrop Cortelyou, son of George B. Cortelyou, former Secretary of the United States Treasury; No. 7, F. Morse Whemple, baritone soloist and member of the Conservatory faculty; No. 8, Arthur Shepherd, composer and teacher; No. 9, Clement Lenom, conductor of the

Boston Symphony Orchestra "Pop" concerts; No. 10, Augusto Vaninni, clarinet soloist of the Boston Symphony Orchestra; No. 11, Justin E. Williams, well-known accompanist; No. 12, Charles F. Dennée, gifted teacher, composer and pianist; No. 13, Homer C. Humphrey, organist and composer; No. 14, F. George Damson, newly appointed director of mu-

sic at the Colorado State Normal School; No. 15, Allan L. Langley, president of Alpha Chapter; No. 16, Frederick L. Trowbridge, assistant general manager of the New England Conservatory of Music; No. 17, Ossian E. Mills, founder of Sinfonia; No. 18, F. Otis Drayton, Supreme President of the Sinfonia Fraternity of America.

CONVENTION AT WINONA

Minnesota Teachers to Meet There on June 19 for Three Days' Session

WINONA, MINN., June 15.—The Minnesota Music Teachers' Association will convene here on June 19 and continue its session for three days. Eloise Shryock, chairman of the program committee, has prepared a program of events of interesting calibre, which promises to make the College of St. Teresa an objective point for many musicians.

The usual voice, piano, violin and public school music departments will have able exponents. An outstanding feature will be the exposition of the Eurhythmics of Jacques Dalcroze by Minne Lawson. Further attention to the body as a means of expression is given in the programmed "Esthetic Dances." Community singing will be demonstrated on the college campus. Artists of the State will appear in concert. The convention will close with a recital by Christine Miller.

F. L. C. B.

Kitty Cheatham Says Modern Woman Dislikes "Annie Laurie" Sentiment

"I have ceased to find pleasure in many of the songs which once were popular, while others retain their potent influence and appeal to my sense of harmony," says Kitty Cheatham in a recent number of the *Musical Monitor*. "I note that one of your contributors speaks of 'Annie Laurie' as one of the greatest songs ever written. The law of progress has made this song most unpopular with many women. I am sure that the *Annie Laurens* of to-day would reply to the sickly sentimentalist who sings to her, 'For thee I'd lay me down and dee,' 'Rouse yourself and live! Seize the great possibilities of life if you would command my respect.' In my opinion one of the greatest songs ever written is Beethoven's 'Die Ehre Gottes' ('The Worship of God'), and may I be permitted to put by its side Martin Luther's grand

hymn, 'Ein Feste Burg?' Brahms's 'Sandmännchen' ('The Little Sand Man') is exquisite in its simplicity and musical beauty. 'Home, Sweet Home,' would be my choice of the popular old songs."

INDIANAPOLIS RECITALS

Students of Metropolitan School and of Glenn Frierwood Appear

INDIANAPOLIS, IND., June 16.—A series of closing recitals by graduates of the Metropolitan School of Music began on Wednesday, June 13, when Audra Marie Laughner, pianist, was assisted by Otis Iggleman, violinist; on June 14 the program was given by Helena Rosa Sipe, pianist, assisted by Miss Asel Spellman, soprano; on June 15, Earl Rucker Beckner, pianist, was assisted by Edward La Shelle, basso. Pupils of Glenn Frierwood presented a program of songs on Wednesday evening, June 13, at the Propylaeum. Among those included were Irene Collins, Dorothea Denny, Mary Hooten and Mabel Brown. P. S.

Stamford, Conn., Claims Helen Stanley for Summer—Already Booked

Helen Stanley has taken a cottage at Stamford, Conn., where she will spend her entire summer resting and preparing for next season's concert work. The soprano is fond of outdoor sports, golf and tennis having held first place in her affections until last season, when she turned her attention to motoring. Miss Stanley frequently drives her runabout from Stamford to New York and she is planning an Adirondack trip late in the summer. The Philharmonic Orchestra, Josef Stransky, conductor, has engaged Miss Stanley for three appearances in New York, the first falling on Nov. 15 and inaugurating her New York season. Another orchestral booking recently closed was for two appearances in St. Louis with the St. Louis Symphony Orchestra, under Max Zach.

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Ed., MUSICAL AMERICA.

Want American Patriotic Composition for Concert in Paris

To the Editor of MUSICAL AMERICA:

Do not imagine that the American branch of the Union des Femmes Artistes Musiciennes of Paris is sleeping after its initial successes. We have been duly incorporated under the name of the Women's Musical Alliance, during the course of last month, under the laws of the State of New York; we have elected our officers, formed our board of directors and placed the society on a firm and lasting basis.

Following our great success of April 17, we received a most touching letter from Mme. Lucy Tassart, president of the society in Paris, from which I beg leave to quote the following extract: "I cannot find words to express my admiration for your efforts and your success of the 17th, on the occasion of your grand concert at the Metropolitan. Thanks to your generous co-operation, we shall soon be in a position to help the most deserving and the most unfortunate of our dear artists, and our American branch will be definitely established in New York."

As you know, my dear MUSICAL AMERICA, aside from the moral and financial aid to be given to our members, which is the main object of our society, it is our cherished hope, with the assistance of our American branch, to form the closest tie between our two great Republics, so closely allied, giving every opportunity to the artists enrolled in our American branch to secure engagements, concerts, theaters, information and advice as to teachers and all possible assistance in France, and to make our American composers better known abroad. And I am happy to announce our proposed concert at the Trocadéro, to be given solely by American artists, sent under the auspices of our American branch, all the music to be from American authors. Mme. Tassart asks for an American composition of a patriotic chorus or a hymn to Liberty to be sung by the Union chorus at this proposed Trocadéro concert.

We do not intend holding another public meeting until next October, but we urge all professional women artists to send their names for membership at once at our headquarters, 50 West Sixty-seventh Street ('Phone, Columbus 1405), where they can receive full information. We shall explain to them how we have met the lack of demand owing to the war, which may unfortunately repeat itself here, and how we have been able to maintain a reserve capital of 75,000 francs at the end of seven years of existence after distributing from 10,000 to 12,000 francs annually.

Assuring you of my high esteem for your interesting journal, I am,

Sincerely yours,

CHRISTIANE EYMAEL,

President,

The Women's Musical Alliance.
New York, June 12, 1917.

Gustin Wright Explains Details of César Franck Festival in Paris

To the Editor of MUSICAL AMERICA:

I consider it my duty to correct several of the inaccurate statements in the Paris letter to MUSICAL AMERICA con-

cerning my César Franck Festivals at Salle Gaveau.

In the first concert I played the principal organ compositions of the master and accompanied the several religious works; in the second concert I conducted the entire program of choral works and played the remaining organ compositions. In the third concert I again conducted the entire program, the first part being made up of Franck compositions, with the exception of the "Meditation," for organ and orchestra, by Ch. Lefebvre, which was conducted by the composer, and I played the organ.

As I replaced Maitre Dubois and played the organ in a concert of his compositions in Salle Gaveau in December, I had the honor, with "Les Chanteurs Classiques de Passy," of giving the fiftieth anniversary performance of his "Seven Last Words," which made up the second part of the program. As Maitre Dubois attended several rehearsals and gave up his valuable ideas of interpretation, also on account of being honored by his presence at this interesting event, I invited him to conduct the introduction and the final Celestial Hymn. The chorus numbered ninety and the orchestra sixty. Miss Pociey of Cincinnati, a very capable artist, played the organ.

Evidently your correspondent was misinformed, so I shall thank you for publishing this correction.

Yours very truly,

GUSTIN WRIGHT.

Paris, May 26, 1917.

Patti and Jean de Reszke

To the Editor of MUSICAL AMERICA:

In Mephisto's Musings for your issue of June 9 that entertaining writer made the following statement: "He (Edouard de Reszke) certainly was far more liberal, more open-handed than his brother Jean. They tell the story that after a great fire at a charity bazaar in Paris, at which many people lost their lives, a great subscription was being raised. Adelina Patti sent to Jean for a subscription. He sent her a few hundred francs, which she returned, and it was said that she never forgave him for his parsimony."

It does not seem fair to me that such a statement should be made and it certainly should be corrected. As it stands now it may easily convey the impression to many readers that Jean de Reszke was and is anything but a likeable man. The fact of the matter is that of the two brothers Edouard was a better mixer and a man who made friends much more easily than his brother, but as far as the question of liberality goes it is known by all who are familiar with the lives of the two in Paris that Jean was continually helping his brother financially and that he did considerable for the education of Edouard's two daughters, while every day would witness the presence outside the de Reszke home of a number of his poor countrymen waiting for their dinner, which they never failed to receive. What he has done since the war I am unable to state definitely, but from reports that I consider reliable, he has given a good part of his fortune to relieve the sufferings of the Poles and the poor French. In addition, Jean de Reszke has always been ready to furnish free instruction wherever he believed real talent existed and funds were lacking.

Now with particular reference to the Patti incident, I was not in Paris at the time of the charity bazaar fire, but my recollection of it is that those who lost their lives were prominent in the social life of the city and therefore would hardly have needed charitable assistance. I do know this, however; during my stay in Paris—a matter of twelve years—whenever Adelina Patti was in Paris she spent considerable of her time at the de Reszkes' and was always on the terms of greatest intimacy with Jean, and when Jean gave in his private theater the per-

formance of the "Barber of Seville" Patti sang for the last time her memorable rôle of *Rosina*. Certainly had she borne any grudge against Jean de Reszke, she would not have been so frequent a visitor at his house; even had she been unwilling to accept the hospitality of one she disliked personally, his sensitive and proud nature would not have suffered the insensitivity.

Thanking you for your courtesy in publishing this, which I consider due to a great artist and a generous friend, I remain,

Very truly yours,

OSCAR SEAGLE.

Schroon Lake, N. Y., June 14, 1917.

Alberto Bachmann Denounces Methods of Music Publishers

To the Editor of MUSICAL AMERICA:

Please accept my most cordial congratulations for the independent spirit in which you treat the most varied kind of topics. MUSICAL AMERICA is the ideal musical journal and constitutes one of the necessities of a musical life in the United States. I want to ask for the strong support of your columns in a matter of supreme importance to musicians. The musical publisher, who ought to be the friend and benefactor of the composer, is his enemy, and not only discourages him but deprives him of his substance as a result of the numberless mean and petty advantages he takes of him.

As a rule, the musician's trade is an abnormal one—I say trade, not art, for art has nothing to do with commerce. Many masterpieces have been brought out under conditions so strange that one sometimes wonders if the whole thing is a dream. When César Franck brought his admirable sonatas to Hamelle of Paris they asked him to pay the expenses of publication. Franck, who was a saintly man, made some feeble remonstrances, but in the end he received for it a sum that would have been too small to enable him to buy a suit of clothes in this country. Beethoven had to pay for the engraving of his admirable quartets, and Lalo had to do the same for the score of his splendid "Roi d'Ys."

All this is incidental to the point of my letter. Three years ago I sold to one of our leading New York publishing houses my arrangement for two violins of Paganini's twenty-four "Caprices." This has not yet appeared and in spite of my furious representations I receive only evasive answers. In France we have radical means of compelling publishers to issue the works which they acquire. The law gives them a year and a day in which to publish, at the end of which time if the work has not appeared the composer can demand back his score.

Do something in our behalf. You have the authority and the power. Use them in favor of the wretched musicians who suffer and have no redress from the autocrats of the publishing houses.

Faithfully yours,

ALBERTO BACHMANN.

130 West Sixty-sixth Street,
New York, June 18, 1917.

Who Published Them?

To the Editor of MUSICAL AMERICA:

Would it be possible for you to find out who the publisher is of the following two songs:

"Thou Charming Bird," by Lorenzo;
"Valse d'Oiseau" ("Bird Waltz"), by Varney.

WILLIAM HILLMICH.
98 Ralph Avenue, Brooklyn, N. Y.
May 25, 1917.

Appreciated in the South

To the Editor of MUSICAL AMERICA:

Many thanks for your kindness in so generously featuring our "Rose Maiden" concert, which I see with pleasure in

the last issue which has just reached me. I do indeed appreciate your kind offices in our behalf. MUSICAL AMERICA, which is now everywhere recognized as the foremost weekly journal, plays a large part in maintaining interest in all matters musical among our hundreds of students. They eagerly seize it and devour its contents.

With best wishes for your continued success,

Cordially yours,

BROWNE MARTIN.

Nashville, Tenn., June 12, 1917.

Rejoices Over Mme. Fremstad's Return to Metropolitan Opera

To the Editor of MUSICAL AMERICA:

Through your lines I wish to express my keen pleasure in knowing Mme. Fremstad is to be among the Metropolitan singers this year. When such queenly women and such perfect singers as Mme. Fremstad, Mme. Gluck and Anna Case and others are not heard among our opera singers, something seems to be lacking in our opera management.

Very truly yours,

ONE OF YOUR READERS.

Little Falls, Minn., June 10, 1917.

Use "Musical America" as Text

To the Editor of MUSICAL AMERICA:

MUSICAL AMERICA is used in the Birmingham Conservatory of Music as a text paper and is looked forward to by the pupils each week.

Yours truly,

ELIZABETH BUCKSHAU,

Secretary,

Birmingham Conservatory of Music.

Birmingham, Ala., June 13, 1917.

YONKERS CHOIR GIVES BENEFIT

Program of American Compositions
Directed by Robert Huntington Terry

An "American Composers' Concert" was given by the choir of St. Andrew's Memorial Church, Yonkers, N. Y., on Wednesday evening, June 13, for the benefit of the boys' annual outing and the Red Cross fund, under the direction of Robert Huntington Terry, organist of the church.

Mr. Terry's compositions were well represented in the program, Mme. Buckhout singing a group of his songs, William Raymond Sur, violinist, playing his "At the Spring" and Tarantelle and Mr. Terry offering a group of his piano pieces. Among the songs which Mme. Buckhout scored in were Mr. Terry's "Doan You?" and "The Need of Loving," both of which are dedicated to her.

The other singers heard were George W. Bagdasarian, Howard Leslie Harmon, Percy E. Williamson, Jr., Paul F. Eichorn, William G. Schoonover, Jr., F. Harold Springsteel and Louis Albert Swansen. The program presented songs by the following American composers: Margaret Hoburg, Eleanor M. Davis, Mary Knight Wood, Lily Strickland, Bruno Huhn, Fay Foster, Kenneth S. Clark, Lola Carrier Worrell, Florence Turner Maley, Claude Warford, A. Walter Kramer, Hallett Gilberté and Gena Branscombe.

Mr. and Mrs. Foster Krake in Admirable Concert at Grand Rapids

GRAND RAPIDS, MICH., June 14.—A joint recital was given on Tuesday evening of this week, when Mr. and Mrs. Foster Krake of Manistee appeared before the St. Cecilia. They are contemplating locating in this city and the recital was arranged by their friends to introduce them to local music-lovers. Mr. Krake, who has a fine baritone voice, sang Handel's "Where'er You Walk" and songs by Cyril Scott, Cowen and Damrosch, and was warmly applauded. He also gave a brief talk on the art of singing. Mrs. Krake, who has a contralto voice of beautiful quality, sang songs by Victor Harris, Massenet and Woodman and scored a distinct success. Mrs. William S. Rowe played their accompaniments ably.

HUNTER WELSH
PIANIST
WOLFSOHN MUSICAL BUREAU, NEW YORK

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"DISCRIMINATING LISTENERS EVERYWHERE," SAYS GILBERTÉ

Noted Composer Gives Some Impressions of His Recent Tour—Holds That American Composers Produce Too Much—Leaves for "Melody Manse" to Spend Summer

JUST before leaving New York last week for his summer home, "Melody Manse," at Lincolnville Beach, Maine, Hallett Gilberté talked with a MUSICAL AMERICA representative about the tour which he has made this year, the most extensive he has yet undertaken. As Mr. Gilberté made his first visit to the Pacific Coast this season he naturally had many new experiences *en route* and added new territory to his travels, as well as making the acquaintance of hundreds of musicians who had known him previously only through his songs.

Late in December he left New York, accompanied by his wife, who in a number of his appearances joined in the program with him, giving her admirable recitations, some of them to his musical accompaniment. He first was heard in the south, appearing in Houston, Tex., on a program with Alma Gluck before the Treble Club, of which his friend Ellison Van Hoose is conductor. He was then called to join Mme. Jeanne Jomelli in a tour of twenty weeks, on which the noted soprano featured a group of his songs. This tour took him west and then into Canada, appearances being made in Winnipeg, Calgary, Vancouver and Victoria, many of them for the benefit of wounded soldiers returned home from the war. At the close of the tour in Portland, Ore., Mr. and Mrs. Gilberté left for California and there they were entertained by the Gamut Club in Los Angeles. Mr. Gilberté visited his friend, Charles Wakefield Cadman, and in San Francisco appeared with Carrie Bridewell, the contralto, accompanying her in a group of his songs. In Seattle he gave three recitals of his works with local

singers. Mr. Gilberté estimates that some 300,000 persons have heard his songs during the season just passed.

As to Audiences

About audiences he has this to say: "It makes little difference whether one is in Boston or Seattle—I find good music is appreciated by discriminating listeners everywhere. Up in Canada we found appreciation for the best we had to give, just as Mme. Jomelli and I have when we appeared together in New York or in Chicago. It is the same in the South. Ellison Van Hoose is doing wonderful work down in Houston with his choral society. We all know his work as a singer, and as a conductor he is winning the esteem of musicians throughout the South. His Treble Club sang beautifully at the concert I appeared in, giving a group of my part-songs in a most finished manner. It was a real pleasure for me to preside at the piano in this group with them."

Mr. Gilberté told with gratification of having received while in the South a telegram from a friend in New York, informing him that Louis Graveure had made a distinct success at Aeolian Hall introducing Mr. Gilberté's "The Devil's Love Song," which he was forced to repeat. This song, which the composer completed more than a year ago, is one of his biggest, and when the distinguished baritone decided last Summer to sing it in New York this season, Mr. Gilberté was overjoyed to think of the splendid introduction it would receive. As the Fates would have it, Mr. Gilberté could not be in New York to be present at the initial hearing. The song is soon to be published by the house of Carl Fischer.

An ardent apostle of American music, Mr. Gilberté has always held that our composers produce too much, that they give a publisher more than he can handle,

a subject on which he had much to say in an interview in this journal a few years ago. So that his answer to a query made last week about new songs was: "Yes, there are some new ones, but they will not be published soon. I've done about seventy-five songs, almost all of them published, and I think my publishers have all they can do to keep after them. 'The Devil's Love Song' is coming out, but I am not counting on bringing out others just now."

"It has been a pleasure to meet intelligent voice teachers all over this country and in Canada, too, who are looking for new songs to use with their pupils. I consider it a privilege to have been able

CINCINNATI GIVES FRANKO HIGH PRAISE

Popular Conductor Returns to Scene of Early Successes—Zoo Concerts Enjoyed

CINCINNATI, June 18.—More than two score years have passed since the eight-year-old violin prodigy, Nahan Franko, descended upon Cincinnati with the immortal Carlotta Patti. Unknown to but few and remembered by many, he has now again come to life in the city of his early fame; this time as a matured and distinguished orchestral conductor who took his auditors by storm on his first appearance last Sunday at the head of the Cincinnati Symphony Orchestra. His appearance and, especially, his subsequent finished afternoon and evening performances evoked enthusiastic praise from the multitude attending the openings of this summer's concerts at the picturesque Zoo.

It would be difficult to decide which particular feature of this most versatile musician's accomplishments appealed mostly to his spellbound auditors. Whether Franko, erect and supple with bâton in hand, conducts the orchestra with all the circumspection of the finished leader, or whether, with violin under his chin, he inspires his men by look as much as by his bowing, he invariably exerts the same magnetism on his audience. So it was but natural that Cincinnati should have demonstrated her delight so vividly at the return of Nahan Franko in the fullness of his genius and his fame.



Hallett Gilberté, Gifted American Composer
Photo by Bushnell

to meet them this year, and play my songs for them, so that they have gained a first-hand interpretation, such as it is impossible to get from the printed page, no matter how many directions one indicates in the printed copy as to how a song should be played or sung."

A. M.

Elizabeth Wood, the contralto whom Foster & David are introducing, will have a recital tour in the South in November and December.

Public School Chorus of York, Pa., Gives Concert in Park

YORK, PA., June 20.—Several hundred pupils of the city public schools appeared in a concert on Penn Common, one of the principal parks of the city, Saturday afternoon. The program included a number of old favorites and patriotic numbers. J. Dale Diehl, supervisor of music, directed the chorus. F. Z. Stauffer, superintendent of parks, made an address.

G. A. Q.



NEW LEADER MAKES BIG HIT AT THE "POPS"

A most interesting program and equally interesting conductor made last night's "Pops" concert easily the most successful of the season to date. It was the debut of Agide Jacchia as conductor at these concerts and that debut was highly successful. Evidently the large audience knew of the merits of the new leader for he was given an exceptionally cordial welcome and after the first number was greeted with such a burst of applause as fairly shook the roof.

There is no question of Mr. Jacchia's nationality once the music is under way. His first name might well be Agility, for he is all over the lot. But he gets results, such results as the "Pops" haven't developed since last fall's memorable extra session.

—*The Boston Traveler*, May 29, 1917

WHAT THE BOSTON DAILY PAPERS SAID ABOUT AGIDE JACCHIA

Conducting the Boston Symphony Orchestra in its "Pop" Concerts—

NEW CONDUCTOR AT THE "POPS"
AGIDE JACCHIA, NOTED ITALIAN, PROVES WELCOME ADDITION TO CONCERTS.
PROGRAM IS ATTRACTIVE

Agide Jacchia made his first appearance in Boston as conductor of the "Pops" last evening at Symphony Hall. A pupil of Mascagni, he is a graduate of the Conservatory of Pesaro. He conducted operatic performances in this city as a member of the Rabinoff forces.

Mr. Jacchia at once showed himself a welcome addition to these concerts. He has both authority and poise, dramatic force and discretion. In its more fervent moments, his conducting resembles that of his master, Mascagni. He shows the same glowing intensity, the same fondness for broad effects.

The attractive program contained much operatic music, pieces from Gounod's "Queen of Sheba," Bizet's "Carmen," Rossini's "William Tell," Mascagni's "L'Amico Fritz." A waltz or two by Waldeufel, a minuet by Boccherini and two Hungarian dances by Brahms lent contrast and variety. An audience of good size recognized Mr. Jacchia as capable, sympathetic, pleasing, and signified its approval by hearty applause.

Rhapsody, "Espana"	Chabrier
"The Star Spangled Banner"	
Overture, "La Gazza Ladra"	Rossini
Selection, "Faust"	Gounod
Intermezzo, "William Ratcliff"	Mascagni
Invitation to the Dance	Weber-Berlioz

—*The Boston Herald*, May 29, 1917.

JACCHIA'S DEBUT AT "POPS" BRILLIANT

Agide Jacchia, making his debut last night at the "Pop" concerts, proved himself at once a conductor of brilliant talents and the man whom the management has sought. He has individuality, dominating yet not aggressive; his authority is instant and unquestioned; his style is that of the sensitive musician, distinctly Latin in its fervor and poignancy, yet escaping the boisterousness of too many of his compatriots, and he knows how to build a well relieved and contrasting program.

An Italian, he nevertheless conducted music from "Carmen" with an exquisite sense of its brilliance and sparkle, and gave to the fine old minuet of Boccherini its just, quaint and mellowed elegance. The "William Tell" overture, played as these concerts in no recent times have heard it, gave him an excellent opportunity in the spirited final movement, done with admirable and telling variety in nuance.

His regard for Puccini's long melodic line and vitalizing accentuation gave distinctive beauty to the excerpts from "La Bohème" and made the rarely heard intermezzo from "L'Amico Fritz" a feature.

Particular interest attached to this performance, and the superb, recreating one of the well worn intermezzo at the Conservatory of Pesaro, and came with him on his ill-fated tour to this country.

A conductor of constant operatic experience—in this country as chief with the Montreal and Century (New York) companies—Mr. Jacchia is at home particularly in the operas of his fellow countrymen. Ponchielli's "Dance of the Hours," from "Gioconda," was to be remarked for its variety in dramatic and lyric moods, its fine rhythmic sense and wealth of color.

With this superb orchestra at his command, and with continued association, Mr. Jacchia should speedily restore the "Pop" concerts to their traditional brilliance and characteristic gayety, for it is clear he does not confound their atmosphere with that of the symphony season.

—*The Boston Globe*, May 29, 1917.

MUSICAL AMERICA

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New York, June 23, 1917

INDECISION

Seven billions of dollars will be unloaded into these United States during the next twelve months—that is seven billions more than would have been spent in normal times.

Seven billions is a lot of money; almost more than the mind can fully comprehend. This vast amount will percolate through the great factories, through the varied industries of the country. It means new employment for countless thousands, more money in the homes, new vocations for persons who were formerly non-producers; it means the stimulation of hitherto stagnant industries; it means that "dead towns" will become "boom towns"; it means that empty purses will become full purses.

Seven billions of dollars suddenly dumped into the sluices of commercial and social life in the United States will produce a tremendous upheaval of preconceived notions, habits and customs. But it will not change the characteristic disposition of this public to indulge in its esthetic enjoyments, among which music in its various forms has always been predominating. Indeed, there will be a greater call for music than there ever has been.

And yet, if the reports of some of the musical managers are correct, the industry of booking artists for next season's concert courses has lately suffered in certain localities from hesitancy aggravated by "cold feet."

"Of course, we will have our concerts next season just as formerly. But we want to wait until fall to see what is going to happen." This—if we are correctly informed—is the attitude of some of the local managers and club presidents to-day.

And what will happen in the fall? The country will begin to feel the effects of the circulation of this unprecedented amount of currency. Those managers who had the vision to act at the right time—which is now—will reap the benefits of their confidence and far-sightedness. The cautious and wavering will begin too late to get the full advantage of the situation. Their own indecision will directly affect the minds and attitudes of their patrons.

A NEW PROFESSION

We Americans are only beginning to realize the musical potentialities that exist among us. Who can tell what will be our fruitfulness ten years from now when the harvest springing from the soil of public school music and community music—now in the process of cultivation—shall have come to its full fruition? There are torpid-livered cynics in our midst who profess to believe that we are not and never shall be a thoroughly musical people, but that this consummation will not be closely approximated after our next decade of musical fecundity is a ridiculous assumption. That such a result will surely be brought about is presaged

by the creation of a new and potent profession in our American cities—that of municipal music director.

As related in last week's issue, the automobile city of Flint, Mich., has engaged George Oscar Bowen as administrative head of its Community Music Association. The various civic and commercial elements of the town have united to raise a fund which shall support the work for five years. Mr. Bowen's work in Flint will include the development of all the musical resources of the city—community choruses, community and civic orchestra, oratorio society for advanced choral music, music school settlements, pageants, etc.

What a suggestion for other progressive communities is contained in this action of the Michigan city! Any one with the slightest breadth of vision should be able to see the glorious possibilities of the scheme. The work of civic music associations in such cities as already possess them shows that, given the leadership of men Heaven endowed and especially trained for the purpose, they can co-ordinate the city's chaotic musical forces in a machine of sweeping power. There is scarcely any city of fair size in the country that has not sufficient musical resources to justify its engaging in such a campaign. The musical people of the town could not accomplish the result alone (reasons: "bickerings" and "temperament"); they must be joined by the Board of Education, the Chamber of Commerce and so forth. Once they are united for their purpose the next step is, "look for the man!"

The proper man for this post must combine several sharply divergent qualities. He must be a thorough musician, but no dry scholastic. He must be both business man and idealist, organizer and interpreter. He must be a good "mixer," must have the true touch of the people. A large order? Perhaps, but the country is producing many musicians who are fitted for this new profession. Our atmosphere of hustle (deemed by some to be inimical to real musical culture) is conducive to the production of just such red-blooded musicians.

TERESA CARREÑO

Truly one of nature's noblewomen by her life, her aspirations and her art, Teresa Carreño seems to command recognition as the greatest of all women pianists. Comparisons are unnecessary, and while in this or in that respect she may have differed significantly from a Clara Schumann, a Sophie Menter or an Annette Essipoff, she really became a more universal figure than any of these, owing, no doubt, to the graciousness and vitality of her character, the comprehensiveness of her outlook, the scope of her talents. To the end a living and extremely sensitive and influential artistic force, she maintained her relations with the time and was a relic of the past only in so far as she preserved intact some of its grandest traditions.

To the living pianists of her sex, Carreño has latterly been what Lilli Lehmann is to contemporary singers. The abiding youthfulness of spirit, the vigor and alertness of intellect, the passionate nurture of the ideals of beauty upheld her physical capacities till her final illness. On the occasion of her last New York recital MUSICAL AMERICA was moved to remark that "a spirit like hers neither ages nor exhausts itself. Time merely confers on it fresh glories that are in no sense autumnal." Like Lilli Lehmann, she had learned the deepest lessons of artistic progress. But like her, too, her accomplishments were founded upon solid rock, not on the quicksands that are the basis of so many contemporary careers. She was the noblest exemplification in the contemporary piano world of what, for want of a more explicit term, we are obliged to call "the grand manner." In the present flood of mediocrity and dilettantism it seems, alas, to be disappearing.

Carreño was great in all schools and styles. She had the depth and nobility that are Beethoven, the poetry which is Chopin, the bravura which is Liszt. To Americans of this generation her pianism obscured her other capacities. But they will think of her with a deeper sense of reverence for the solicitude with which she fostered the genius of their best-loved composer, Edward MacDowell, in whose behalf she fought indefatigably to the end.

Thomas Edison's son tells Guido Bruno in *Pearson's* that the wizard's favorite music is the Gounod-Bach "Ave Maria."

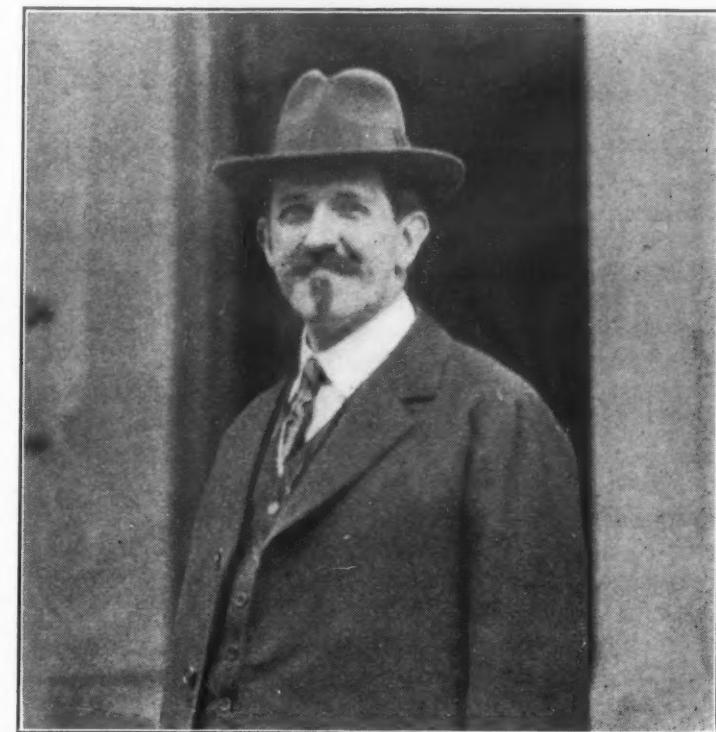
Why not the Bach Inventions?

One bright beam shoots through the black clouds—the ticket speculator is to be taxed out of business—and New York on the threshold of its greatest opera war!

Now, Congress, pile a staggering tax on the other opera parasite, the *claqueur*, and our cup of joy will brim over!

The New York choral conductor who tried to punch a critic who didn't praise his performance is now looking for a new position. Anyone throughout the country looking for a choral conductor who has "plenty of punch"?

PERSONALITIES



Edward Horsman at the Bach Festival

Edward H. Horsman, the American composer, famous for his "Bird of the Wilderness," deserted New York for a day or two to attend the Bach Festival at Bethlehem recently. He was "snapped" just before going into the Packer Memorial Church to attend the performances of the Bach Cantatas.

Fay—Maude Fay, who had such extraordinary success in her concerts on the Pacific Coast, will spend the summer in and around San Francisco, her home.

Craft—Marcella Craft has been engaged by the Civic Orchestral Society for one of their forthcoming concerts at the St. Nicholas Rink in New York. This will be Miss Craft's first appearance in New York City with an orchestra since she sang with the New York Philharmonic.

Stillman-Kelley—Edgar Stillman-Kelley, American composer; Orville Wright, flying-machine inventor; Paul Duveneck, artist, and M. Marburg, former minister to Belgium, received honorary degrees of Doctors of Law at the commencement exercises at the University of Cincinnati, June 16.

Lada—If Lada, the dancer, decided to write a book on her travels and experiences in Russia, material would not be lacking, for Lada has hundreds of postal cards and photographs of scenes in Russia, and any number of thrilling stories that would interest even the most calloused reader.

Sousa—John Philip Sousa, bandmaster and composer, was to sell a collection of household effects and art works through the Wise Auction Co., New York, Tuesday morning of last week. Among the objects of interest entered in the catalog was the piano upon which he composed his "Washington Post March."

Witherspoon—One of the most distinctive studios in New York, the city of beautiful musical *ateliers*, is that of Herbert Witherspoon, the basso. The main studio is an ideal chamber music and lecture hall, with a little gallery overlooking the room. Mr. Witherspoon gives his vocal lectures in this room during the winter.

Hageman—Richard Hageman, the Metropolitan conductor, is an inveterate linguist, which means that he never stops acquiring new languages. Last winter he accompanied some famous Russian artists, so Mr. Hageman promptly applied himself to the study of Russian. Explaining this latest linguistic enterprise he told us, "I couldn't bear to hear people speak in a language I couldn't understand."

Bispham—To the complete surprise of the audience and perhaps himself, David Bispham found himself singing a solo before 25,000 persons in the Billy Sunday Tabernacle last Saturday night. King David (as his friends call him privately) just strolled in to hear Mr. Sunday, but "Rodey," the music director of the Tabernacle campaign, happened to spy Mr. Bispham, and the result was a solo, "Sun of My Soul."

Jennings—At the commencement ceremonies of Syracuse University on June 13, fourteen honorary degrees were conferred. On Pauline Jennings, Mus. Bac., a former graduate of the university, was conferred the honorary degree Master of Letters. Miss Jennings is prominently identified with New York's musical life as a pianist, lecturer and author. A number of articles have appeared in the columns of MUSICAL AMERICA.

Macbeth—The summer season of opera at Ravinia Park is looked upon by Florence Macbeth as one of the most helpful of recent innovations. "Artists welcome in the Ravinia season the opportunity for enlarging their répertoire, and many are to have appearances in operas in which they were not heard last season," said the young soprano. "Ravinia is going to mean to us in America an opportunity similar to that which the smaller opera houses in Europe provide."

Cheatham—Kitty Cheatham is the author of an illuminating article published in the New York *Evening Mail* last week on the beauty of the childlike simplicity emphasized in Haydn's setting of "The Creation." "Give God the glory" is the one theme that sings through all that he has written, and his beautiful, happy, childlike conception of the Creator and creation expresses itself in that simple, direct utterance of his "New Created World," says Miss Cheatham.

POINT and COUNTERPOINT

IT'S not the easiest thing in the world to keep order in a Chautauqua tent, so Gay Zenola MacLaren tells us. The Apollo Quartet found this out last summer. The quartet was giving its program—to the customary accompaniment of crying babies, crackling peanuts and scuffling small boys—when the town belle led the town belle down the aisle, dressed in all her finery, and seated her in the front row. As the quartet members passed into the wings after their opening group they exchanged remarks about the "fellow who brought a chicken down to the front row." The pastor of the local church, who was also announcing the "talent" on the program, waited to hear no more, but rushed out to the platform. Glaring reproachfully at the front-row seat in search of the offender, he proclaimed: "As announcer of this program I have talked, and talked with little effect, about the noise you people make. I have stood for howling babies, boys running over the seats, pet dogs and family cats. But when it comes to anybody bringing a chicken right down to the front seat, it has got to stop."

The head of the Schumann Quintet, which appeared on one of the Chautauqua circuits last season, was accustomed to prefacing the concerts with a talk on the compositions to be given and something about the composers themselves. One earnest listener was asked at the end of a concert one night how she "liked the show." "Well, it was pretty good," she said, cautiously, "except that Mr. Schumann; he talked too much."

It was at a Red Cross musicale. An elderly lady of very prim and severe aspect was seated in front of a young couple, who were less interested in the music than in discussing the merits of their motor cars.

"What color is your body?" asked the young man of the girl at his side.

"Oh, mine is pink. What is yours?"

"Mine," replied the man, "is brown with wide yellow stripes."

This was too much for the old lady. Rising from her seat, she exclaimed:

"It's bad enough to disturb your neighbors by talking at a concert, but when young people come to asking each other the color of their bodies, it's time for me to leave!"

* * *

Yes, Slightly

"It may interest Point and Counterpoint," writes P. G., "to know that one sweet young thing asked me if I was going to hear Haydn's 'Recreation.'"

* * *

P. G. sends another:

It may interest "Point and Counterpoint" to know that Balmy Benny, who appears on the funny page of the Newark "Star-Eagle," recently informed anxious readers that his brother Max is a conductor at the opera house. He conducts people to their seats, adds Benny.

* * *

Haight—"After touring the world for fifteen years, Belva Peddleman, known among musical critics as the 'woman Paderewski,' went back to her home town the other evening and treated her former neighbors to a splendid classical recital."

Nuno—"Did the people show any appreciation?"

Haight—"Oh, yes; the next day they held a meeting and voted to send the lady a thousand-dollar player-piano."—The Lamb.

* * *

The Quadruple Life

[From an Oakland Church Bulletin]

Special Music with Clarence Eddy, world-famed organist and the Coast's finest quartette.

* * *

"Why do you sing out of tune?" said a friend of a singer after the latter had displayed his vocal art.

"Sing out of tune? I sing out of tune? Why, my dear sir, that simply shows your lack of musical advancement. I would have you know that I am an exponent of the extremely difficult art of

singing in the quarter-tone scale instead of the old style of singing nothing less than a half step."—*Pacific Coast Musician*.

* * *

"My daughter tried a new song yesterday."

"And found it guilty?"

"Guilty? What do you mean?"

"I suppose she found it guilty; I heard her punishing it."

* * *



[Found in 1,000,000 Concert Reviews]

"The audience was large and appreciative."

* * *

Gilding the Vocal Lily

Mary Garden in the New York *Telegraph* comments on her going into the "movies":

"I shall sing to my audiences. I shall sing to them with every fiber of my body, and I shall sing beautifully—far more beautifully, I think than I have ever been able to sing with my voice alone!"

"Art is the truest river of life, and you cannot stop it by damming one channel."

TWO DISTINGUISHED BARITONES MAY AUGMENT CHICAGO OPERA FORCES

Vanni Marcoux and Carlo Galeffi to Be Among Campanini Singers Next Season—Road Tour Begins Middle of October and Will Take Company as Far South as New Orleans—Advance Reports Indicate Successful Season

CHICAGO, June 15.—"Time passes quickly when one is occupied and I can hardly realize it is only a little more than a month ago that I was in New York telling the representative of MUSICAL AMERICA of our coming season at the Lexington Theater," remarked Cleofonte Campanini, as he entered his office in the Auditorium. His large table desk he clears up with military neatness every day at 4:30 p. m., just before he starts on a brisk two-mile walk on the "Boulevard," Mich.

We were hardly seated before the omnipresent Julius Daiber rushed in with several cablegrams. With a courteous "Pardon," there was a hasty adjournment to Manager Johnson's office, adjoining. Then came a war of sounds that split the silence into bits, then as quickly came a settled calm. The maestro returned urbane and smiling. "Cablegrams sometimes start things," he said.

Evidently Campanini can rise on the wave-crest of big business vociferously, but he never remains long darkling in the trough of the doubtful sea. Campanini comes to quick and usually sound decisions. Thirty-seven years of experience in musical and operatic business in all parts of the world, finds him still resourceful in meeting and mastering emergencies. He loves the rush of the crowd, its noise and motion synchronize to his satisfaction; that is why he has

Why, do you suppose that if I lost my voice to-morrow I should cease to express the emotions which surge through my being in such irresistible waves that if they were not expressed I should go mad? No, indeed. Voiceless, I should still sing—and sing—and sing—until I died!"

* * *

Bonds of Wedlock
[F. P. A. in *New York Tribune*]

Why not—the suggestion comes from H. A. L.—for June brides, the wedding march from "Loangrin"?

* * *

Another Slam at Our Anthem
[From *New York Tribune*]

Mme. Frances Alda sang "Rule Britannia," the "Marseillaise" and "The Star Spangled Banner." John Philip Sousa and his band supplied the music.—*New York Tribune*.

* * *

Ohio Also Draws a Distinction

[From the *Tiffin (O.) News*]

Following three songs by Mr. W. L. Pringle there was some music.

ANTON SEIDL'S VERSATILITY

Some Interesting Memoirs of the Famous Interpreter of Wagner

The varied interests which made up the life of Anton Seidl are emphasized in some anecdotes of the great musician, recalled by Dr. William Watson for the *Pacific Coast Musician*. Speaking of a reception held in London, at which Seidl was one of the honor guests, Dr. Watson said: "Our eminent visitor was in his element. He referred to anything but music. He entered into a deep conversation with his countryman, Baron de Tronchin, who was a great china decorator, about the rarity of lapis-lazuli and the danger of firing the delicate tints into wrong shades.

"He even had an argument with Lord Salisbury over the power of mind governing all inanimate things, having produced those things. He entertained Professor Myers with stories of the adepts of India, how they made people think they saw things disappear and come again; how the adepts worked miracles and taught abstract philosophy and suggestive therapeutics.

"The event of the evening was the entrance of Henry Irving, who recited Tom Hood's 'Dream of Eugene Aram,' which received much applause from our guest, who was very tender and kind in his approval of the singers and pianists who took part at the reception, although he avoided being interviewed as a musician. He wanted a complete rest from professional work, to renew his art interest with prints, pictures, antiques, bric-a-brac, cameos and miniatures."

selected a lively summer resort for resting, after an exciting season and its lively aftermath. He is going to Asbury Park, N. J., so that he can be in close touch with Broadway.

Once more he turned and resumed the talk: "I recall how much I enjoyed an interview that did not seem like an interview at all with your distinguished editor, John C. Freund, who has done so much for music in America. As I recall it, he was the first to tell the story of Galli-Curci, and a very interesting one it was. Interesting enough for a libretto, eh!"

He explained his belief that Galli-Curci would create a sensation in New York.

New Singers to Appear

"Then, too, New York will hear in our season Lucien Muratore, a remarkably gifted and accomplished artist. Another stranger is Rosa Raisa, the young dramatic soprano with a most telling and impressive voice; Giulio Crimi, a new tenor, and Giacomo Rimini, a baritone whose impersonation of Falstaff was one of the surprises of last season. This trio came to Chicago from Buenos Ayres last season and impressed as much as they did in the critical center of the great south continent.

"You ask about French opera? Our equipment in this line is singularly strong and varied, and we have the artists, as you might say, to 'put it over.' Marthe Chenal, the famed dramatic soprano of the Grand Opéra,

Paris, and another beautiful woman, Genevieve Vix, lyric soprano from the Opéra Comique, lead this list, together with Charles Fontaine, dramatic tenor of the Grand Opéra and Comique, combining to furnish us decided artistic advantages.

"Yes, we count on the coming of Vanni Marcoux, the famous baritone, as his long term of military service has almost expired, and from governmental advices, we feel almost sure of his coming. He is a great creative artist, as we have reason to know from his previous service in this city and Boston. I also hope to have with us a wonderful Italian baritone, Carlo Galeffi, now in military service, but shortly to be released. He is a skilled singer with a grand voice and ability to act as well, which makes him doubly efficient in opera."

At this point the conversation was interrupted again by stage forces, whose demands could not be denied. The stage carpenter, Harry Beatty, came in, followed by Scenic Artist Peter Donagan, with a model scene of "Azora," carried in front of him like a prize at a cake-walk. They discussed color, distance and carpentry, and the General Director showed his familiarity with the mechanical necessities as well as the scenic values, noting changes essential to the business of the scene and the economies of operation.

It is not generally known that Campanini owns the Teatro Reinach in Parma, Italy, and has personally directed the policy of the house for the past six years. The active manager is his nephew, Lohengrin Campanini, but the maestro books the attractions himself. He divides the working of the house into three nodes—three months of opera, six months of drama, while three months of the heated term are given over to the cinema. This is a side index of his familiarity with the amusement business.

Road Tour Begins Oct. 15

Having settled several mooted points with the technical department, he again turned and resumed: "I suppose you may be interested in our road tour, which opens Oct. 15, and will be confined to the cities of the Mississippi Valley. We will go as far South as New Orleans and play our engagement at the historic old French Opera House. Among our principals will be Mme. Nelly Melba, Lucien Muratore, Amelita Galli-Curci, Giulio Crimi, Jessica Swartz, Giacomo Rimini, Alfred Maguenat and Vittorio Arimondi. We will carry two hundred people, including the orchestra.

"As to the work that does not show, we have been very busy in our studios and workshops all summer, so that our *mise en scène* will be quite complete—we are prepared for travel, just as well as for elaborate house production.

"Our regular season will open at the Auditorium on Monday evening, Nov. 12, and continue for ten weeks with a series of Sunday afternoon subscription operas.

"From the reports that have been coming from John Brown, New York is showing its interest in unmistakable fashion, in early subscribing for the season in a way that is agreeably surprising. We will give a two weeks' season in Boston at the Boston Opera House, under the management of Charles Ellis, immediately following the New York season in our Lexington Theater.

"I know the interest of MUSICAL AMERICA in the Americans and we feel that we have been and are doing our duty in that respect. Two years ago we had twenty-six Americans in rôles, and this number was augmented last season. Next season will find a further enlistment. I feel quite positive that this outclasses any operatic organization for native artistry. You know last year our Wagnerian casts were heavily peopled by Americans, many of them having won their artistic registry abroad. We have a chorus school and our feminine choral contingent is exclusively American; our school of the ballet is made up of native dancers. You may observe the ensemble of the Chicago Opera Association is doing the right thing for Americans. Last season we presented two American operas, and this year we have arranged to produce Henry Hadley's "Azora" and Arthur Nevin's "A Daughter of the Forest." We will give them special settings and the casts will be entirely American—so that we hope for the best in the new ventures. Naturally, we have other new operas scheduled and expect to make some impressive revivals. News of these will be announced later."

The Reading (Pa.) Shriners recently purchased the Academy of Music and will add at least 200 seats to the hall. This will enable more music-lovers to attend concerts; in the past the hall has frequently proved inadequate.

NEW MUSIC

VOCAL AND INSTRUMENTAL

DEEP RIVER. Arranged by H. T. Burleigh. Transcribed for Organ by Richard Keys Biggs. (New York: G. Ricordi & Co.)

So popular has Mr. Burleigh's arrangement of the old Negro spiritual, "Deep River," become that his publishers have been obliged to bring it out in a number of transcriptions. One for organ, made with excellent results by the gifted concert organist, Richard Keys Biggs, is at hand. Mr. Biggs has made the transcription in D flat major, the key of the edition for medium voice, and has handled it very ably. He has indicated the registration and the pedaling carefully. It should be heard as a recital number frequently during the coming year.

* * *

"FOUR SONG BUDS PLUCKED FROM A CHILD'S GARDEN OF VERSES." By E. Smith Atherton. (New York: Carl Fischer.)

This is a little album of four tiny songs, settings for a child's voice with a very easy piano accompaniment, of four of Robert Louis Stevenson's wonderful miniatures, "The Sun Is Not a-Bed," "Up in a Swing," "Little Indian, Sioux or Crow," and "Time to Rise." The songs are melodic and appealing and the little album is gotten up in a happy style, with illustrative designs to enhance the child's interest in learning the songs.

* * *

"LOOKING BACK." By Cyril Scott. (New York: G. Ricordi & Co.; London: Elkin & Co., Ltd.)

Another superb song just from the pen of the greatly gifted Mr. Scott. This time he has again turned to the poetry of Christina Rossetti, and in her "Looking Back" has found an inspiring poem. Some will be a bit surprised by the comparative simplicity of this song, which is a flowing melody for the voice supported by a flowing accompaniment in eighth notes. Cyril Scott is not always so lyric as he is here, but he proves that his individuality is just as distinct in this mood as in his more complex essays. There are harmonic turns here that are absolutely individual; in fact the whole song is a delight. It is issued in three keys, high, medium and low.

* * *

"NOBODY KNOWS THE TROUBLE I SEE." Negro Melody Arranged by J. Rosamond Johnson. "Sometimes I Feel Like a Motherless Child." Negro Melody Arranged by William Arms Fisher. "Consecration." By Charles Fonteyn Manney. "My Boy." By Bruno Huhn. "The Rose of Ispahan." By William Arms Fisher. (Boston: Oliver Ditson Co.)

Mr. Johnson has set for a solo voice with piano accompaniment one of the most expressive of negro spirituals and has done it well. Taking Coleridge-Taylor's piano version of "Sometimes I

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"Feel" as a basis, Mr. Fisher has made a song from it in splendid style, giving it just the right treatment and retaining some of the most interesting features of the piano version. Both these songs are issued in four keys.

A brilliant song for tenor, and one strongly emotional, is Mr. Manney's "Consecration," a song sterling written, with a pulse that moves audiences. There is a stunning climax in it on a high A. Mr. Huhn's "My Boy" was reviewed in these columns when it appeared recently as a chorus for mixed voices. It is also effective as a song for solo voice and is issued in high and low keys.

In "The Rose of Ispahan" Mr. Fisher has written a song of lovely quality. There is a well-known song of similar title, we think, by Gabriel Fauré; Mr. Fisher has not, however, set to music a translation of the poem which M. Fauré composed. Mr. Fisher's is a setting of an Arlo Bates poem, which to our knowledge has not been set before. The song has a big sweep and, despite its calmly melodious beginning, it works up to a mighty climax at the end. The middle portion in 3/4 time is very lovely. It is for a high voice.

* * *

"YOU ARE THE EVENING CLOUD," "The Time of Parting." By Lucile Crews. (Los Angeles: R. W. Heffelfinger.)

These are two settings for a high voice, with piano accompaniment, of poems by Rabindranath Tagore, and they introduce us to a new composer of merit.

Of the two we prefer "The Time of Parting," a song which has real mood and which expresses the poem. The measure beginning directly after the entrance of the voice gives out a motive which is almost identical with the introductory passage in the divided cellos in the first act of Verdi's "Otello," preceding the Moor's solo in G Flat Major, "Già nella notte densa." Miss Crews shows in her work a harmonic sense and an appreciation of her poems. Setting Tagore is no easy task, and if her music to "You Are the Evening Cloud" is a bit obvious and the accompaniment a trifle regular, it can be forgiven. She will write better songs than these when she has written longer. At present they are very worthy compositions with which to introduce herself to us. They are serious in intention, we are certain.

A. W. K.

* * *

TEN LITTLE BACH PIECES. Arranged for Violin and Piano by Constance Seely-Brown. (New York: Carl Fischer.)

Would that there were more such little albums. A collection calculated to give young violin students a sane perspective upon the master; to tear down the traditional awe that the great name arouses in crude musical minds and to prove that Bach is for big and small alike—such a collection must command approval. It is worth—we would hazard—several miles of student concertos (slushy and banal as they are) and great quantities of musty exercises.

The author has arranged from the "Anna Magdalena Buch" four minuets, one march, two sarabandes, one musette, one gavotte and a gigue, "so that (to quote her) an intelligent and musical violin pupil may begin to enjoy Bach after but one year's instruction."

* * *

GRAMMAR SCHOOL SONGS. Collected by Charles H. Farnsworth. (Charles Scribner's Sons.)

It is well that a man like Professor Farnsworth should interest himself in this carelessly cultivated field. Rear children on good music and you impregnate that from which a sturdy generation of music-lovers grows. Mr. Farnsworth believes that the grammar school pupil needs practice in learning "songs that he can sing alone from memory in a sufficiently interesting way to give pleasure both to himself and his friends." He subtitled his book "a collection for fun and fancy," and states that it has been his aim to provide material for individual singing in the spirit desired.

Of course, there are to be found here national songs. And a few others that are included in every song book made. But you will look long, we think, before encountering the lovely Chinese "Jasmine Flower" song (Bantock has made

a delicious canon of it), or the intensely characteristic Russian "O'er the Distant Lonely Mountains." Facing this list is the charming English "Weel May the Keel Row." And where else—in collections of this sort—will you encounter authentic American Indian tunes or so rare and haunting a fancy as the "Milking Croon" from the Hebridean Isles? (Is it borrowed from the Kennedy-Fraser collection of these airs?)

All in all, a thoroughly recommendable little book, we feel. An extended discussion, such as is impossible here, would uncover half a dozen reasons why. The preface explains the book's reason for being, while an essay, "To the Teacher," is rich with the fruit of its author's extensive practical experience. B. R.

* * *

FATHER FINN'S SELECTED CHORUSES. (Boston: C. C. Birchard & Co.)

This is a book containing ten choruses sung by the Paulist Choir of Chicago under Father Finn, which the publishers have gathered under one cover. The compositions included are splendid ones and are set as follows: For regular four-part mixed chorus we have César Franck's "In His Little Cradle," "Unfold, Ye Portals," from Gounod's "Redemption," Henry Leslie's "Lullaby of Life," edited by N. Clifford Page, Frank van der Stucken's "Weave in, My Hardy Life," a setting of Whitman that is superb, and the "Inflammatus" from Rossini's "Stabat Mater." For eight-part mixed chorus there are Fr. Jos. Schuetky's "Emitte Spiritum Tuum," with an English text by David Stevens, Rachmaninoff's "Our God Will We Praise," a very wonderful arrangement by Humphrey Mitchell of the old Negro melody, "Deep River," the Zuni Indian melody "The Sun Worshippers," in Harvey Worthington Loomis' harmonization, arranged for solo quartet and chorus by Mr. Mitchell, and for four-part women's voices an excerpt, "And the Smoke Rose Slowly," from Frederick S. Converse's cantata, "The Peace Pipe."

Here, then, is a collection of numbers for choral societies which should be very valuable. Mr. Mitchell has also arranged the Franck piece and done so with his usual skill. Settings for eight-part chorus are none too many and those in this album are made with profound insight and a full understanding of the voices. Mr. Birchard is to be compli-

mented for having published in album form so fine and interesting a choral repertoire.

A. W. K.

New Music Received

SONGS

"Too Young for Love." By Enrico Baraja, Op. 41, No. 1 (Carl Fischer). "April-Tide," "Sylvia," "The Vendor of Dreams." By Ralph Cox (Arthur P. Schmidt Co.) "Come to My Heart." By Leon De Costa (Oliver Ditson Co.)

FOR THE PIANO

"Valse de Concert." By Homer Grunn. (R. W. Heffelfinger.) "Con Amore," "Firelight Fancies," "The Music Box," "Valse Caprice in D," "Valse d'Amour." By L. Leslie Loth. (Oliver Ditson Co.)

FOR VIOLIN WITH PIANO ACCOMPANIMENT

"Andantino in A." By Paolo Conte, Op. 76. (Oliver Ditson Co.)

FOR PIANO, FOUR HANDS

"Butterflies (Scene de Ballet)." By Charles Huerter. (Oliver Ditson Co.)

BUCKNELL HEARS HERSCHEMANN

Baritone Makes Deep Impression at Lewisburg, Pa.

LEWISBURG, PA., June 18.—The Bucknell University Oratorio Society on June 17 gave Gounod's "Redemption" before a crowded house. Paul Stoltz, director, conducted with authority. The leading soloist was Arthur Herschmann, basso, whose work made a marked impression upon the cultured audience.

Mr. Herschmann sang the parts of *Jesus* and the *Narrator* with fine voice and pure diction. His interpretative powers were of a high order. He is sure to be recalled to the musical activities of Bucknell University. Paul Volkmann, tenor, of Philadelphia, sang his part in a pleasing way and showed, especially in the middle register, a fine timbre. Kathryn Hopper was the soprano and displayed a voice of great natural beauty. The alto was Louise Stoltz, who sang with fine understanding. A. B.

William Gustafson, Jr., New York basso, and a pupil of Willard Flint of Boston, has been engaged for the Saco Valley Music Festival in Bridgton, Me., this summer. Mr. Gustafson will sing in a performance of the Verdi "Requiem."

NAHAN FRANKO

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Comments of the Press

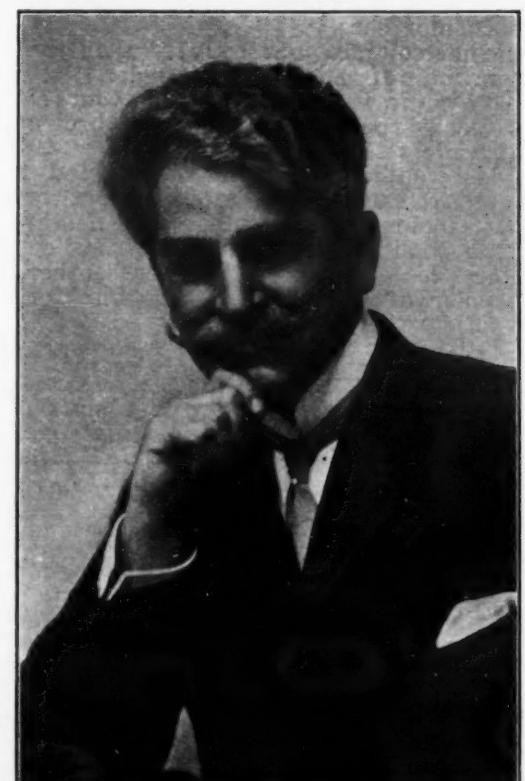
The Cincinnati Inquirer of June 11:

ORCHESTRA AT ZOO

The Cincinnati Summer Orchestra, composed of some fifty men from the Cincinnati Symphony Orchestra, began its season at the Zoo yesterday under the most favorable conditions which have attended its summer playing since its organization.

The splendid impression of the orchestra was augmented by the decided hit made by the summer conductor, Nahana Franko. Without any further ado it may be said that Cincinnati has not had a man of such musical proportions, together with such an adaptability to interest the general public and at the same time maintain an artistic standard, since the early days when the late Theodore Thomas conducted concerts at the Highland House. Franko is a musician of extensive experience and of remarkable memory. He conducts serious numbers, such as the "Egmont" overture of Beethoven and the Abert Orchestra arrangement of the prelude and Fugue of Bach, in a sincere, dignified and impressive manner. At the same time he conducts a Vienna waltz with a swing and an abandon that is irresistible, and supplements the regular program with charming miniature numbers, but every one played with as much care and attention as the bigger orchestral features.

The orchestra responded with a spirit that was most commendable. It played with all the verve and dash of the winter season, and it is a pleasure to look forward to the coming weeks, particularly since Franko promises programs of great variety. Last night he gave "The Deluge" of Saint-Saëns, himself playing the violin solo and then supplemented it with the "Ave Maria" of Gounod, in which he played the organ. Unless all signs fail Franko will make the summer season of the Cincinnati Orchestra the most successful it has ever enjoyed.



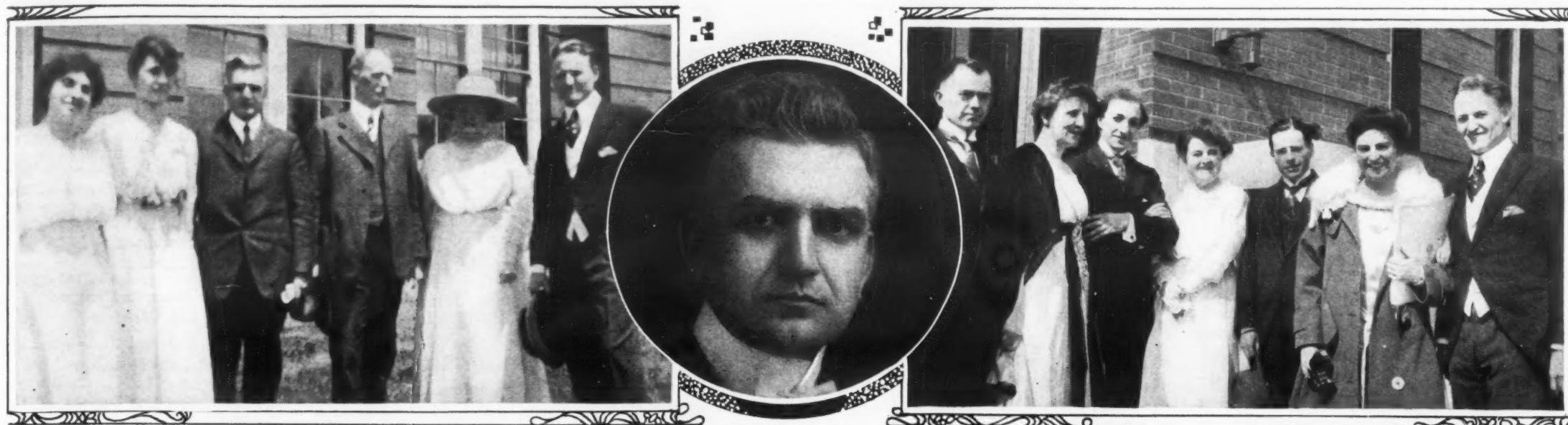
The Cincinnati Times-Star of June 11:

Mr. Nahana Franko, directing the Summer Orchestra, composed of fifty-two men from the Symphony forces, promises to revolutionize concerts for the out-door season. On Sunday night the formal début of this celebrity—for such Mr. Franko is—was made before an exceptionally interested audience at the Zoo, and with a program which may be regarded as a model of its kind.

As a director Mr. Franko is brilliant, convincing and interesting. He elicits from the orchestra not only technic, but an admirable tone. His interpretations are fine and his program groupings leave nothing to be desired. A conductor equipped with the artistic audacity for opening a popular concert program with a Bach Chorale and Fugue which shall rivet the immediate attention of his hearers, and who will follow up the Egmont overture with a coaxing performance of "Mighty Lak a Rose," has something to say to Cincinnati which Cincinnati is ready to hear. Applause and encores followed one after the other. The seriously interesting number of the evening program from the musical point of view was the brief extract from Granados' "Goyescas," a fragment only, but enough to suggest the new style of the unfortunate Spaniard's genius and to renew regret at his untimely fate. There was much well played operatic music and many charming waltzes with gay little songs and lively marches, and all sorts of things, as encores, all of which Mr. Franko directed with bow in hand and fiddle tucked under chin.

Festival Illustrates Musical Work at Nebraska Normal

Visitors Come from Long Distances to Hear Five Concerts at Wayne Institution—School Possesses College Chorus of One Hundred, Glee Clubs of Girls and of Men, Band and Orchestra and Faculty Male Quartet—Pioneer Service of Director Coleman



Important Participants in Festival at Wayne, Neb. On the Left (Left to Right): Josephine Mack, Director of Pageant; Beatrice Miller, Violinist; J. J. Coleman, Manager of Festival; President U. S. Conn of the Normal School; Mrs. James Miller, Grant Kimball. Center: J. J. Coleman, Head of Public School Music Department, Wayne State Normal; Director, Originator and Manager of Annual Festival. On the Right (Left to Right): Charles E. Calkins, 'Cellist; M. Jennette Loudon, Pianist; Mischa Glufchkin, Violinist; Mrs. James Miller, Official Accompanist; Marley Sherris, Baritone; Mme. Edith McCullough, Soprano; Grant Kimball, Tenor

WAYNE, NEB., June 7.—The second annual May Festival at the State Normal College, Thursday, was in every particular a successful and satisfying event. Preparation for the Festival had been going on for many weeks, under the efficient direction of J. J. Coleman, Wayne's pioneer musical manager and educator. During the day five splendid concerts were given before large audiences. Many visitors came from long distances.

"May Revels," a pageant entirely idealistic and allegorical, was presented in the Auditorium during the morning by the Physical Training Department of the Normal School, under the direction of Josephine Mack. The story was beautifully told in spoken word and pantomime by the one hundred dancers under Miss Mack's direction. All details of scene and costuming were consistently beautiful. The college orchestra furnished the accompaniment.

The first visiting artists' recital of the day was given in the morning by Roscoe Kimball, tenor, in joint recital with Beatrice Miller, violinist, assisted by Mrs. James Miller, accompanist of the festival. The second artists' recital was given by Mme. Edith Ayres McCullough, soprano, and Marley Sherris, baritone. Both artists won many warm

friends and admirers by their unusually excellent work.

The Beethoven Trio of Chicago (M. Jennette Loudon, pianist; Mischa Glufchkin, violinist; Charles E. Calkins, 'cellist) gave a program with exquisite delicacy, satisfying interpretation and splendid ensemble.

The day was brought to a close in the evening by the singing of Coleridge-Taylor's "Hiawatha" by the Normal School Chorus, accompanied by the Beethoven Trio, and Bessie Crockett, a talented young pianist, and conducted by J. J. Coleman. The chorus was assisted by Mr. Kimball, Mme. McCullough and Mr. Sherris as soloists. This concert was given in the College Chapel, which is, without doubt, the most beautiful auditorium in the State. The acoustics of the building are perfect.

Director Coleman's Achievements

The splendid and spirited singing of the Normal College Chorus called attention to the work of the director, Mr. Coleman, a modest, brilliant and capable musician, the staunch pioneer in the cause of better music in this section of Nebraska. There cannot be too much praise bestowed upon Mr. Coleman for his untiring efforts during the past half dozen years or for the results already attained. The story of his work is one which should inspire all who read. Seven years ago there was no Normal in Wayne, but only a small private school. Little was done in the way of musical education. Now, thanks to Mr. Cole-

man—and the answer to every question regarding musical matters in and about the town is "Mr. Coleman"—there is a department of music in the new Normal, Mr. Coleman at the head. The college offers an exceptionally strong course in public school music methods, in which about one hundred students are registered. Mr. Coleman has organized and directs a college chorus of over one hundred voices, a girls' glee club of sixty voices, a men's glee club of forty voices, Normal School band and orchestra; faculty male quartet and community music has become a part of the life of the town, churches and school. In addition, he has organized and directs the work of a "downtown" choral society of about thirty singers, has had an active part in the musical club life of the city and has organized, planned, managed and financed the annual May festivals. The debt which the community owes this sterling musician is indeed great.

The course offered in public school music methods is so thorough that students leaving Wayne Normal to take up teaching often find themselves better equipped than some coming from a much larger institution. Practice teaching is done in the Model School at the Normal and in the Wayne public schools. The children, under the direction of these young supervisors, often present cantatas and operettas. Credit for all music study is allowed at the Normal. The consolidated chorus meets for rehearsal twice weekly, and among the larger works which have been studied and sung in public, are Cowen's "Rose Maiden," "Martha," "The Holy City" by Gaul, "Ruth" by Gaul and this season's offering of "Hiawatha."

Lead Community Music

The chorus and the glee clubs do much in the way of community music, leading singing at the Normal Y. M. C. A. and at Y. W. C. A. meetings and at least one convocation during the year, and often take charge of the regular church services in downtown churches.

A novel feature of musical life at the Normal is the Faculty Male Quartet with the following personnel: E. E. Lackey, professor of geography and agriculture, first tenor; A. F. Gulliver, principal of Junior High School, second tenor; J. J. Coleman, professor of music, first bass, and J. G. W. Lewis, professor of history and political science, second bass. This unique quartet sings many concerts at the college and in neighboring cities an-

nually, and its work is much appreciated.

Under the direction of Mr. Coleman, Miss Mack and Rachel Fairchild of the faculty, an annual concert course is maintained at the college.

The Minerva Club, with twenty members, was recently organized among the women of the town, with Mrs. Julius T. House, president. It is doing much to elevate the standard of musical taste in the city.

It is no small achievement to gather together a festival audience in a town the size of Wayne. The burdens, hardships and compensations which all pioneers must encounter have been shared in Mr. Coleman's case by Mrs. Coleman, who is herself a musician of considerable talent.

MUSICAL AMERICA is a source of much inspiration in Mr. Coleman's home and in the Normal School Library. National leaders in the great community music movement have a firm supporter in this Western teacher, who dreams next year to assemble community choruses from nearby towns at Wayne to join the home singers in the great May festival.

HAZEL GERTRUDE KINSCHELLA.

Montgomery (Ala.) Clubs Join to Present a Gounod Program

MONTGOMERY, ALA., June 10.—The Treble Clef and Arion Clubs, under the direction of C. Guy Smith gave a joint concert at the studio of Mr. Smith, Thursday night. The program consisted entirely of Gounod numbers, the principal number being a concert arrangement of "Faust." The soloists were Mrs. Joseph Bloch, soprano; Mrs. C. Guy Smith and Eloise Cromwell, contraltos; Hugh Sharp, bass, and C. Guy Smith, tenor; violin obbligato by Amelia Pinous. After the concert an informal reception was held, the Arion Club being hosts of the occasion. These clubs, under Mr. Smith's direction, have done much serious work this year.

W. P. C.

Hamlin Cogswell Resigns from Leadership of Washington Chorus

WASHINGTON, D. C., June 16.—Hamlin E. Cogswell announces his resignation as director of the Washington Oratorio Society. He plans to devote his entire time to his duties as director of music in the District public schools and the Community Orchestra.

W. H.

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REVIVAL OF POLISH MUSIC AFTER WORLD WAR PREDICTED

By J. S. in the New York Tribune

THERE can be no doubt whatever that one of the immediate consequences of this war will be the resurrection, under some shape, of Poland as a State and of the three-parted nation with its exiles spread over the entire globe—about 3,000,000 in this country alone—as an integral, separate racial unit.

All apparent signs to the contrary notwithstanding, we are fast approaching the last bloody chapter of the sanguinary novel which has been prepared in joint authorship by William II and his tragic-comical heir-apparent, Fritz le Petit. It seems, therefore, timely to take account not only of the politico-economical but also of the cultural assets of the Slavic knight-errant among the nations. The recent death of Edouard de Reszke is



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Chopin Poland's Genius

We said stocktaking, and not eulogy, and this will explain why we start with the statement that, with the exception of Frédéric Chopin (born near Warsaw in 1810, died at Paris in 1849) Poland failed to produce one single musical genius of the first order. The same is true of the fine arts, which did not assume a genuine Polish national character before the second half of the nineteenth century, the previous epochs yielding successively to French, Italian and German influences. And who can deny that many of the Polish composers and virtuosi who have lived in Germany for the last half a century are in their artistic make-up and inclinations more Teutonic than Slavic?

It is by no means lack of racial musical genius—the Slavs more than any other race are a sentimental, nervous, music-loving tribe—but mainly the political fate which hung over the poor Poles for the last two or three centuries which is responsible for the relatively insignificant creative contribution made by them to the history of music.

The emotions of the Slav peasant in general, and of the Polish in particular, find their main outlets in folk-songs and primitive dance tunes. The best and most popular Russian songs are the slow melodies which are in minor keys and sung in harmony, while the Polish national music is more fiery and passionate, rendered effective by means of strong accentuation and pronounced rhythm.

Polish Dance Forms

The polonaise, mazurka and cracovienne are the most popular Polish dances, but none of them knew how to preserve their racy originality.

The old polonaise, to quote the words of Liszt, was without rapid movement, without real steps and in the true sense of the word, being more intended for professional display and pompousness than for the exhibition of seductive grace. Its birthplace, in all probability, is 1574, and its birthplace the royal palace at Cracow, witnessing the festivities given by the Polish nobility at the occasion of the coronation of Henri III of Anjou.

While the polonaise is a portrayal of manly ardor and national pride, the mazurka represents the tenderness and delicacy of the female emotion, characteristic of the Pole as individual: it is a mingling of joy and pain, of vanity and passion.

The cracovienne is danced usually with vocal accompaniment. Ere it begins, one couple steps in front of the band and sings the Krakowiak song, composed of two stanzas. The other couples join the first. The rhythm is indicated by firmly striking one heel against the other. The rather melancholy music is somewhat relieved by the playful movements of the dancers.

It was Chopin who infused these three primitive national dances with the poetical fire and artistic verve which made of them the favorites at the royal and imperial courts of Europe, as well as in the ballrooms of the bourgeoisie and on the dancing floors of the people.

Chopin's Predecessors

Chopin himself is indebted in some degree to his predecessors, to the Palestrina of the North, the famous creator of the Polish national part-music, Nicholas Gomolka (1539-1609); to Count Michael Cleophas Oginski (born near Warsaw, 1765; died in Florence, Italy, in 1883), author of several polonaises and French and Italian romances; to Albert Sohwiński, a Ukrainian (born in 1803; died at Paris, 1880), friend of Hummel and author of oratorios and symphonies, and finally to his immediate teacher, Joseph Elsner (1769-1854).

We fitly close this bird's-eye view of the development of Polish music by mentioning some of the illustrious contemporaries and successors of the central figure of Poland's musical Hall of Fame; Karl Casimir Kurpinski (1785-1857), director of the Warsaw Opera and best known as the composer of the national opera "Jadwiga"; Carl Joseph Lipinski (born in Russian Poland in 1799; died in Dresden, 1861), one of the greatest violinists of the nineteenth century, admired by Paganini, who appeared with him in some of his concerts; the pianist and composer, Antoine de Kontski (1817-1898), and his brother, Apollinaire (1825-1879); the violin virtuoso, Stanislas Moniuszko (1819-1872), best known as the author of the national opera, "Halka"; finally, the pianist-composers, Ignace Jan Paderewski (born 1859 at Kuriówka) and Leopold Godowsky (born 1870).

Early Opera in Poland

The first Polish opera house was built

in Warsaw in 1724, during the reign of Augustus of Saxony; it was closed on the death of Augustus III and reopened two years later, in 1765. The first Polish opera, "Misery Made Happy," in two acts, by Mathieu Kamienski, was produced May 11, 1778.

The recent movement of the "Young School," represented by men such as the recently deceased Karlowicz, Fittelberg, Melcer, Rozycki and Szymanowski, blends classicism and romanticism with the musical cubism of Richard Strauss. Rozycki's "Pan Twardowski"—the Polish Faust—is undoubtedly one of the most charming contemporary productions of the Polish muse.

Let us hope that with the purgation of the Polish soil from the German invaders and the proclamation of a Polish republic—this time a genuinely democratic one—the Polish national spirit will find one of the deepest forms of expression in the creation of a national literature, a national art and last, but not least, a national music.

Little Falls Hears Benefit Program for Red Cross Work

LITTLE FALLS, MINN., June 12.—A musicalale of exceptional interest was given at the home of Mrs. C. A. Weyerhauser on June 4, for the benefit of the Morrison County Red Cross Chapter. A delightful program was given by Florence Lang, soprano, and Esther Erhart Woll, pianist. Mrs. A. H. Vernon, Mrs. C. H. Brown and Mrs. W. E. Penfield assisted in arrangements for the musicalale.

Meyer L. Silver Wins Traveling Scholarship in Music

A traveling scholarship of \$1500 for the study of music was awarded to Meyer L. Silver of New York at the graduation exercises of Columbia University on the recommendation of Daniel Gregory Mason and Walter Henry Hall of Columbia and Carl Friedberg of the Institute of Musical Art.

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Patriotic Example Set by Faelten School at Boston—Foregoes Customary Exercises This Year

BOSTON, MASS., June 9.—The graduating exercises at the Faelten Pianoforte School, Carl Faelten, director, were conducted at noon to-day in Faelten Hall. The presentation of diplomas was strictly informal, and an amount equal to the expenses of a public graduation will be donated to the American Red Cross for the especial benefit of the Massachusetts Coast Guard.

Diplomas in the college course were presented to Maxine Anna Buck, Hazel May Campbell, Olive Irene Findley, Sarah Gelfand, Doris Frances Godfrey, Dora Grabowsky, Gladys Louise Murray, Marion A. Parmenter, Wilhelm Woll, and the diplomas of the preparatory course were presented to the following: Dorothy Pauline Clarke, Dorothea Colton, Edith Thelma Cooper, Maude Crowley, Ruth Evelyn Davis, Dorothy Dwyer, Frances Field, Katherine Gormley, Helen A. Hahn, Carolyn Lombard, Laurette H. Moulton, Geraldine O'Brien, Helen L. Riecke, Christine Anna Schelbach, Edith Augusta Smalley, Margaret Louise Stock, Ethel Almira Wilson.

W. H. L.

BLIND CHILDREN IN RECITAL

Afflicted Pupils of New York Institute Give Striking Demonstration

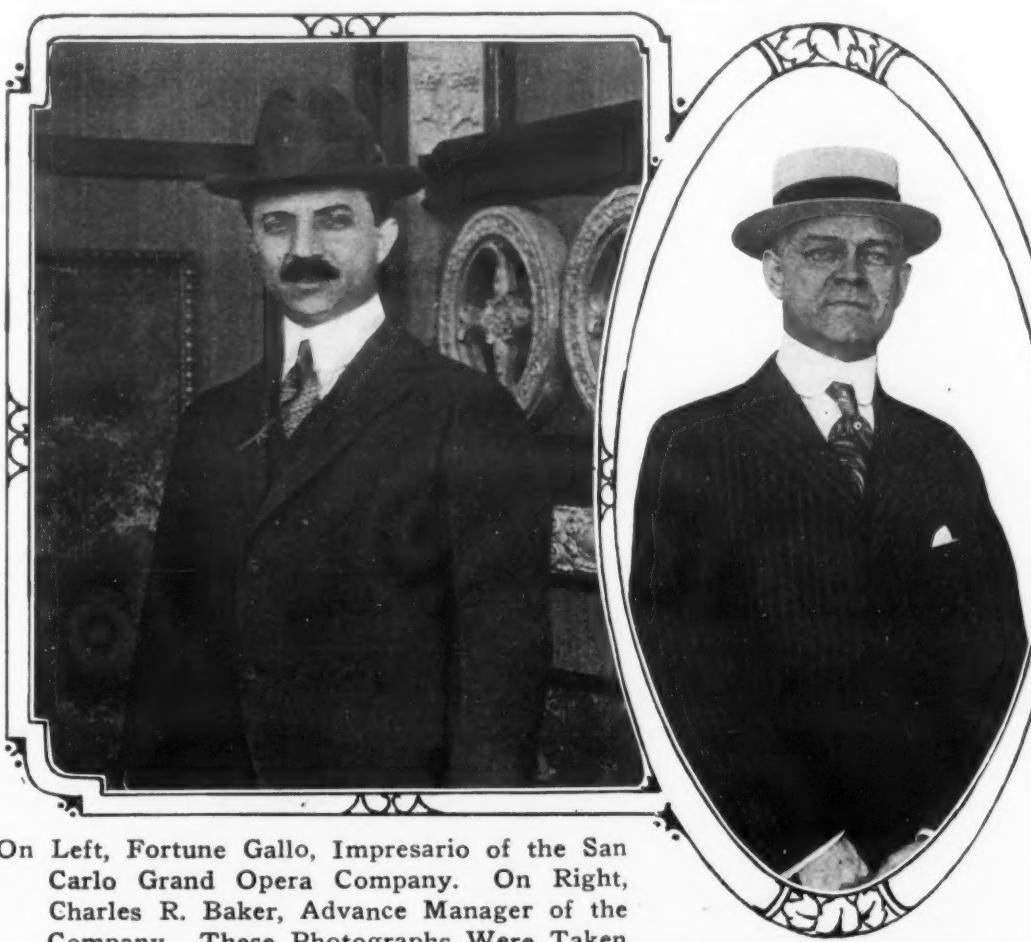
It is hardly possible that anyone in the large audience which heard a pupils' recital given at the New York Institute for the Education of the Blind, on Tuesday evening, June 12, could have resisted the appeal exerted by the performances of those afflicted children. Even the most unresponsive must at least have realized what music means to the sightless: that for them it is an inner radiance, an even greater boon than to us who can see.

When some three dozen of these children sang a negro part-song, we remarked the precision of their attack, the adherence to pitch, the certainty with which they sang. It was a better performance than most normal children could have given. And some of the pianists (playing what they must have acquired through the laborious rote system) played strikingly well. There were also male quartet numbers and organ solos, admirably done, all things considered. The full program:

Prelude and Fugue for Organ, in C (Bach), Harry Sable; Impromptu for Piano (Schubert), Leo Heidelberg; Waltz in A Flat, for Piano (Chopin), Olive Van Etten; Serenade (Neidlinger), Chorus: "Poupée Valsante" (Poldine), Anna Wagner; "Pièce Romantique" for Piano (Chaminade), Ernest Smith; "The Midshipmite" (Adams), "Boatsong" (Kratz), Male Quartet; "Spring Song," for Organ (MacFarlane), Edgar Kearney; Nocturne, E Flat, for Piano (Chopin), Edna Moses; "Doan Ye Cry, Ma Honey" (Noll), Chorus; "Morceau de Salon," for Piano (Bohm), Anna Pavia; "Wedding Day," for Piano (Grieg), Max Alexander; Patriotic songs.

B. R.

FORTUNE GALLO ENTHUSIASTIC SUPPORTER OF RED CROSS WORK



On Left, Fortune Gallo, Impresario of the San Carlo Grand Opera Company. On Right, Charles R. Baker, Advance Manager of the Company. These Photographs Were Taken at Universal City, Hollywood, Cal., Where the Managers Were Guests of the Film Manufacturers

ONE of the most conscientious and effective workers for the cause of the Red Cross in the United States is Fortune Gallo, the impresario of the San Carlo Opera Company. In each of the cities in Mr. Gallo's itinerary at least one performance has been given for the benefit of the Red Cross. In Pittsburgh the proceeds for the cause amounted to \$2,062.

The patriotic work of Mr. Gallo has been the subject of favorable editorial comment in a magazine devoted to the interests of the Saint Militia of Charity and Patriotism. It is estimated by this publication that local committees of the Red Cross in the United States and Canada have received about \$20,000 from the proceeds of the performances of the San Carlo Opera Company.

Mr. Gallo is a loyal Italian and many of his relatives have heeded the call to aid their country in this war. Two members of his family have sacrificed their lives—his brother, Captain Giovanni, who fell at Plava after making six assaults against the Austrians, and his nephew, Lieutenant-Aviator Gio-

vanni Gallo, decorated three times for his valorous exploits.

Mr. Gallo's other brother, Lieutenant-Colonel Cavaliere Joseph, father of the above-mentioned aviator, is serving his country in the district of Milan.

Mr. Gallo is one of the very few impresarios who have been able to pilot a traveling grand opera company in the United States with any degree of financial success. Eight months each year his company—with soloists, orchestra, chorus, scenery and costumes—gives performances of a high artistic order in the cities from coast to coast and in Canada. Mr. Gallo is especially keen to interest music-lovers in Italian grand opera and, judging by his results thus far, the seeds are taking root.

Mr. Gallo is shown in this picture with Charles R. Baker, his advance manager. While they were in Hollywood, Cal., they inspected Universal City, the famous film producing institution. Messrs. Gallo and Baker were guests of M. G. Jonas, publicity manager, who devoted a half day explaining the mysteries of the silent drama.

This visit proved one of the most interesting experiences of Mr. Gallo's four weeks' trip to the Pacific Coast, where he went to confer with his business associate, Mr. Baker, about the 1917-1918 tour of the San Carlo Opera Company.

INCREASE CONCERT SERIES

Milwaukee Arions Decide to Intensify Activities Next Season

MILWAUKEE, WIS., June 13.—That the war should intensify rather than restrain the efforts of those making plans for next year's music season was the unanimous opinion expressed at the annual meeting of the Arion Musical Club Monday night. The club decided to present during the coming year a stronger series of concerts with a greater appropriation for soloists.

For the fourth time John E. Jones was elected president; William Marnitz was chosen vice-president; C. O. Skirrood, secretary; Clarence H. Mueller, treasurer; Charles H. Hayward, director for three years. The Cecilian Choir, which is the women's section of the Arion Club, elected as president Mrs. K. F. Miller; vice-president, Mrs. George M. Wolff; secretary, Elsie M. Knob; treasurer, Josephine Byington; librarian, Lillian Crocroft. A musical program was given by Edeline Lytge, Charlotte Balzer, Evelyn and Mercedes Bradley, R. Mitchell and Jane Feldman.

J. E. McC.

GALLI-CURCI SUBSCRIBES \$5,000 TO LIBERTY LOAN

When Prima Donna "Does Her Bit" the Audience at Musical Revue Applauds Vigorously

After completing a concert tour of 44 appearances, Amelita Galli-Curci, the celebrated coloratura, arrived early last week in New York. Next season the soprano will fill forty-two operatic dates and sixty concert appearances, the majority of which are already booked. Mme. Galli-Curci presided over the Italian Booth at the Alley Festa one evening last week, journeying then to Camden, N. J., where she made records for the Victor. On Saturday morning, June 16, the singer left for Fleishman's, in the Catskills, where she will rest and prepare her programs and operatic rôles for next season.

Mme. Galli-Curci attended a performance of the musical revue, "Hitchy-Koo," while in New York. Between the acts Raymond Hitchcock, the star, acted as Liberty Bond salesman. After various persons had subscribed for bonds—among them Maxine Elliott—the soprano announced:

"I will take \$5,000 worth."

"What is the name, please?" said Mr. Hitchcock.

"Amelita Galli-Curci." Thereupon the prima donna was greeted with protracted applause by this musical comedy audience.

GIFT TO MUSIC DEPARTMENT

Graduating Contribution of Military Men at Maine University Is \$100

BANGOR, ME., June 15.—Commencement exercises at the University of Maine were marked by simplicity this year.

Music for commencement was provided by a trio composed of Horace W. Pullen, violin; Roland J. Sawyer, 'cello, and Wilbur S. Cochran, piano.

One of the important announcements made by President Robert J. Aley of the university was a gift of \$100 to the musical department from the military department, the giver's name being withheld. Adelbert W. Sprague is head of the musical department at the university.

C. Winfield Richmond, pianist and teacher, closed his season by a series of four very successful pianoforte recitals, largely attended, given by his children's, young people's and adult classes at Society Hall. Other recitals have been given by the vocal pupils of Anna Strickland and the pianoforte pupils of Mrs. Frank L. Tuck.

The Delphian Male Quartet and the B. E. N. Trio went to Bucksport recently, where they provided the music for the Commencement Day exercises at the Eastern Maine Conference Seminary.

J. L. B.

Alice Sjoselius, American Singer, Released from Mannheim Engagement

Among the press dispatches received from Copenhagen on June 14 was one announcing the arrival of Alice Sjoselius, American singer. Miss Sjoselius, whose home is in Duluth, Minn., went to Mannheim about a year and a half ago, on a long term contract with the Mannheim Opera. She was recently released from her contract owing to the war.

The dispatch announced that the German Government is urging all American women to leave the country at once, unless there is exceptional justification for their presence.

Zoë Cheshire, harpist, was among the artists who gave their services at a concert given by the Bloomingdale (N. J.) Auxiliary of the American Red Cross in New York City recently. On July 3 Miss Cheshire will assist at another Red Cross benefit, given at the Auditorium, Ocean Grove. Miss Cheshire recently resigned from the faculty of the Brooklyn Academy of Musical Art.

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BRITAIN'S TARS JOIN IN MONTREAL MUSIC

Sailors from Ships in Port Give Concerts—Artist Visitors in Programs

MONTREAL, CAN., June 16.—Even the summer months cannot stop the music with which Montreal is being favored this year. L'Association Chorale St. Louis de France (Alex. M. Clerk, conductor) recently performed a war piece, "Chants de Guerre," in the Monument National. The composer, Alexandre Georges, has written an attractive chorus with orchestration which was, at times, brilliant. The soloists were Mlle. F. Poirier, soprano; Mlle. A. Decary, contralto; J. E. Monday, tenor, and Joseph Saucier, baritone.

At the Sailors' Institute weekly concerts are being given for patriotic purposes by the men from the various ships in port. On May 15 one of these concerts introduced a young tenor, Richard Hazleton, who has a voice of exceptional beauty. It is safe to predict that more will be heard of him after the war, when he is able to resume his studies. The concerts are attracting the attention of "uptown" Montreal. Grace Grant is a popular and versatile accompanist for all of them.

An entertainment of unique interest was staged in His Majesty's Theater in aid of the Navy and Khaki Leagues on June 11. Officers of a British cruiser at present in the harbor gave a number of songs, quartets and sketches. The local artists assisting were Kathleen Quain, Agnes Stanger, Barbara Ross and Pauline Archer. Grace Grant was an excellent accompanist. The entertainment was so successful that it was repeated two nights later.

On May 22 a recital arranged by Ellen G. Lawrence, in behalf of the Catholic Social Service Guild, was given in the Ritz-Carlton by Marie Narelle, soprano, assisted by Kathleen Narelle, pianist. Mme. Narelle was particularly happy in her ballad singing, which demonstrated fine skill and sound method. Miss Narelle played intelligently and contributed materially to an enjoyable evening. Both artists donated their services to the cause.

On May 24 J. H. Shearer conducted a juvenile choir of 300 voices at the Empire Day entertainment given in the Monument National by the Caledonian Society of Montreal. Practically all the songs were patriotic in character and there were also exhibitions of national dancing under the directorship of William Rae. Jenny Stanley was pianist for the evening.

Isolde Menges gave a brilliant violin recital in the Ritz-Carlton on June 4 and won applause such as is rarely heard within the undemonstrative walls of the Ritz, as well as much acclaim from the critics, who united in declaring her playing marked with individuality of interpretation, breadth of tone and punctilious technique. F. H. Blair played the accompaniments with his usual excellence.

On June 8 Anna Case gave a recital in the Arena, which was a sheer delight. The audience was large and most enthusiastic and the critics "raved" about her—which is an unusual thing for Montreal critics to do. The program was selected with rare judgment and the climax came when Miss Case sang "The Star-Spangled Banner," "Rule Britannia" and "God Save the King," holding the national flags. She received an ovation. Charles Gilbert Spross was the splendid accompanist of the evening.

On June 2 Beatrice La Palme and her husband, Salvatore Issaurel, gave a reception to their pupils. Vera Kathleen Fox, a thirteen-year-old vocalist of much promise, sang in three languages and made a decided impression. The same day the Westmount Fletcher music Method pupils of Grace Maclarens and Dora Wood gave a demonstration of their progress in Victoria Hall. Dorothy Ward, aged six and a half, and Frances Fisher, age seven, played their own compositions. Some brilliant work was done by the more advanced students. Certificates from the Associated Board of Music, London, England, were awarded, Lorna Bacon gaining the elementary and Beryl Hirsch the lower division, both with distinction. Practice prizes were won by Dorothy Ward and Beryl Hirsch and a special progress prize by Kathleen Jenkins.

On June 12 Barcellos de Braga, a

Brazilian pianist, gave a recital in Stanley Hall before a small audience. M. de Braga was temperamental in his interpretations, taking many liberties with the printed page, but seemed to satisfy his hearers, who were quite enthusiastic in their applause.

Last night a pretty musical comedy, "The Yokohama Maid," was given in Stanley Hall under the direction of Harcourt Farmer. Rae Jones, A. E. Ryan and James B. Empey took the leading rôles with success.

The Boston English Opera Company has performed at His Majesty's Theater this week and the French Opera Company is to hold the boards at the same Theater next week. I. L. A.

Son Born to Mr. and Mrs. Roxas

A son was born to Mr. and Mrs. Emilio Amido Roxas on Tuesday, June 12, at Whitestone, L. I., where they are staying

for the summer. Maestro Roxas is prominent in New York as an able Italian vocal teacher and coach. The baby is to be christened Giovanni Riccardo Roxas, Giovanni Martinelli, the Metropolitan tenor, who coaches with Maestro Roxas, being his godfather.

Annie Friedberg Artists Scatter Over Country for Summer Rest

Artists who are under the management of Annie Friedberg will spend the summer in places scattered throughout the country. Marcia Van Dresser, the soprano, of the Chicago Opera Company, will be at Seal Harbor, Me. Jacques Upsilon, a tenor of the Metropolitan Opera Company, is in Europe and will be at his home in Katwyck, Holland. Other artists and the places where they will spend the summer follow:

Hermann Weil, baritone, Metropolitan Opera Company, Lake Hopatcong; Mario

Laurenti, baritone, Metropolitan Opera Company, Chestnut Hill, Mass.; Carl Friedberg, pianist, Seal Harbor, Me.; Tina Lerner, pianist, Cal.; Matja Niessen-Stone, contralto, Long Island; Leila Holterhoff, soprano, Monterey, Cal.; Nana Genovese, mezzo-soprano, in New Jersey; Marian Vervyl, soprano, Penn.; Louise Day, soprano, Rye, N. Y.; Neira Rieger, soprano, Lake Sunapee, White Mountains; Heinrich Meyn, baritone, Onteora Park, Catskill Mountains; Mabel Beddoe, contralto, Canada.

Globe Music Club's Concert Packs Casino Theater

The concert of the *Globe* Music Club was given at the Casino Theater, New York, last Sunday evening before a huge audience. Many were turned away, among them persons holding reserved seat coupons, who were told that they arrived too late. Among the soloists were Luca Botta, David Bispham, Germaine Schnitzer, Jan Rubini, Rosalie Wirthlin, Loretta del Valle, Alfred Kastner, Madeline Giller and Mrs. Lulu Jervis. The *Globe Bronx* Chorus sang.



FRANCESCA PERALTA

Soprano

(Two Seasons with Boston National Opera Company)

Scores in St. Louis Open Air "Aida" on June 5th

Her success was so great that she has been reengaged to sing Nedda in the "Pagliacci" open-air performance in St. Louis on July 16th.

What the Critics Said:

Richard Spamer in *St. Louis Globe-Democrat*, June 6:

"Where shall we find at this moment in America a better singer of Aida or as good an actress as Francesca Peralta?"

Albert C. Wegman in *St. Louis Times*, June 6:

"Peralta has youth and beauty and a brilliant, telling voice. She dominated her hearers almost immediately. . . . Her singing conveyed her emotions as vividly as did her acting. Her voice is admirably adapted to the music, and the memory of the great Aidas that have gone before in no way detracted from the superb performance of the American girl."



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**MARGUERITE GOHLKE
OF TOPEKA SINGING
TO HELP RED CROSS**



Photo by Hixon-Connelly Studio

Marguerite Gohlke, Topeka (Kan.)
Soprano

TOPEKA, KAN., June 20.—The voice of Marguerite Gohlke of Topeka has become an asset to the American Red Cross Society since war was declared between the United States and Germany. Miss Gohlke, who during the last two years has won a State-wide reputation as a singer, assisted by Myrtle Radcliffe, manager of a concert series presented annually in Topeka, as accompanist, is giving a series of concerts in Kansas and Missouri in the interests of the American Red Cross. A silver offering is taken after each public concert and the proceeds are turned over to the Topeka branch of the relief society. At a recent appearance in Excelsior Springs, Mo., Miss Gohlke and Miss Radcliffe appeared at three hotels. During the next two weeks they expect to appear in concert in several Kansas towns. Later in

the summer the concert work will be continued.

Miss Gohlke first won attention when she was awarded a prize by the General Federation of Women's Clubs at its annual convention in Los Angeles, Cal. She competed against singers from all over the United States. Since Miss Gohlke has appeared frequently in concert in Topeka. She is a member of several musical organizations here. She made her formal début last fall, later filling a number of engagements in Missouri and Iowa. Late this month she will go to Chicago for a short course of study with Oscar Saenger of New York City. On her return she will resume her concert work in the interest of the Red Cross.

R. Y.

**PUGET SOUND SCHOOL
FACULTY GIVES CONCERT**

College Chorus Presents Cantata in Tacoma—Award Prizes in Students' Song Contest

TACOMA, WASH., June 12.—The annual faculty concert of the Puget Sound Conservatory of Music was given June 4 in the College Chapel. The college chorus, conducted by Dr. Robert L. Schofield, gave the Forty-second Psalm, Op. 42, by Mendelssohn, with Eunice Orr as soloist, and with the college quartet, Leona McQueen and Clayton Johnson, accompanists. The chorus also presented a cantata by Max Bruch, with Miss Orr, soprano; Fritz Kloepfer, baritone, and Grace Lee and Clayton Johnson, accompanists. Numbers were given by Gladys Bartholomew, Fritz Kloepfer, Miss McQueen and Clayton Johnson.

The choir of Plymouth Congregational Church, under W. C. Thompson, gave Gaul's "The Holy City," June 11, assisted by John W. Jones, basso; Mrs. E. E. McMillan, contralto; Ernest Shepard, tenor, and Irene Olsen, soprano. Mrs. W. C. Thompson was accompanist.

The Ensemble Violinists' Club, under Mrs. C. E. Dunkelberger, gave a brilliant concert, June 8, assisted by Walter Higbee, baritone, and Stella Riehl, violinist. The accompanists were Rose Schwinn and Mrs. T. V. Tyler.

A song contest made up the program at the All College Glee concert given by the students of the College of Puget Sound, June 9. The songs were judged as to words, music and presentation. The sophomore class won the prize offered by the president of the college, Dr. Edward H. Todd, for the best college song, original both in words and music. The words to the prize song were written by Alice Baker and the music by Ward Weisenbach. Ansel Nye wrote the academy class song, and Eunice Merritt the junior song. William Bowman wrote the words for the freshman song and Gladys Moe and Stanley Sutton the music. The senior song was written by Junia Todd and Marcia Smith. The judges present were Mrs. Ira D. Morton, Mrs. O. C. Whitney and Dr. Robert L. Schofield.

The Ladies' Chorus of the First Swedish Lutheran Church gave its annual spring concert, June 8. The chorus, under Mrs. E. C. Bloomquist, presented the "King Rene's Daughter" music.

A. W. R.

Thuel Burnham to Pass Summer at Martha's Vineyard, Mass.

Thuel Burnham, prominent young American pianist, has completed his first tour of the United States and has left New York for his summer cottage at Martha's Vineyard, Mass., where he will devote his vacation to working up a new répertoire for next season's concerts. In spite of war clouds, Mr. Burnham reports the best season of his career. His manager, Harry Culbertson, has booked even a better season for next year. Cities in which Mr. Burnham is to play include Boston, Philadelphia, Chicago, Detroit, Cleveland, Toledo, Akron, St. Louis, Lincoln and St. Joseph Mo.

Mme. Humphrey Pupils to Give Recital in Buffalo

BUFFALO, N. Y., June 20.—A commendable program was given by Miss Jupp and Mr. Rogison, two artist-pupils of Mme. Humphrey, the evening of June 14 for the Red Cross, at the Twentieth Century Club. A substantial sum was realized for the Red Cross. Both soloists gave splendid accounts of their talents and of the careful and thorough training given them by Mrs. Humphrey.

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PRINCETON GRADUATION MUSIC

Alexander Russell Plays Recital on Frick Organ at University

PRINCETON, N. J., June 18.—Music played a prominent part in the commencement exercises of Princeton University on June 15, 16 and 17, which were marked by the martial spirit of the time and by the conferring of honorary degrees upon the Ambassadors and Ministers of the Allied nations. The commencement music took its most elaborate form in the recital on Sunday afternoon by Alexander Russell, the university organist, upon the Frick organ in Procter Hall of the Graduate College. Mr. Russell's program was:

Bach, Choral Preludes, "Vom Himmel hoch da kom ich her," "Liebster Jesu wir sind hier"; Arcadelt, "Ave Maria"; Widor, Allegretto from Fifth Symphony; Tschaikowsky, Andante Cantabile from String Quartet; Klein, Meditation; Wagner, Prelude to "Parsifal"; Guilmant, "Marche Religieuse" (On a theme by Handel); Hymn, "Now the day is over."

Mr. Russell also played in the graduation exercises in Alexander Hall on Saturday morning, where the singing was led by Charles Burnham, choirmaster.

As the procession of alumni and guests on Saturday afternoon proceeded between lines of the Student Battalion, the "rookies" sang the historic "Old Nassau" by Langlotz and "Going Back to Nassau

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Fine in its appropriateness and in beauty of voice and shading was Mr. Werrenrath's delivery of the words of Jesus.—*New York Times*.

Mr. Werrenrath brought to the words of Jesus profound feeling as well as noble repose of style.—*The Sun*.

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THE occupation of "Listening to Music" is dealt with in interesting fashion by M. M. Hansford, in the June number of the *Console*, official journal of the National Association of Organists. The writer holds that "generally speaking, our listening public in the large cities is somewhat spoiled, in that it will not be satisfied with anything but the best. That is a good fault, except when it comes to footing the bill, which sometimes proves far beyond the ordinary pocketbook. Another thing strikes the observer as odd, and that is the sad fact that whenever a good scheme is put on foot to furnish the common people with music at a low price, musicians all over town condemn the venture as an artistic failure.

"We are forever sick with the fever of unrest in listening to our music, such as we have access to; we crowd into concerts, operas, bumping into society and trying to look natural about it; and we defy anybody to find us missing when a new star appears, cost what it may. We are forced to keep our ears open during the musical season so the composers won't get ahead of us, but it is getting harder every year to be comfortable about it. No; music is entirely too complicated now; time must be taken up in drilling the listener into some sort of appreciation.



**Merle
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"Another thrilling moment came when Merle Alcock sang Oley Speaks's 'When the Boys Come Home.' Her tones, genuinely contralto, range widely. They neither thin out at the top of her compass nor become gutteral at the bottom. Full, rich and musical in high or low registers, she makes them an expressive medium for conveying sentiment and feeling."—Newark, N. J., Evening News.

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"Many books have been written, and probably a few of them read, on the gentle art of listening to music; books written with the very best intention on the part of the authors; but, like most machine-made rules for dealing with emotions, lacking in a sense of humor. Still, they are supposed to make the way plain to the greenhorn in musical matters, and many readers have reached the last pages with the feeling that at last they could hear Strauss and Wagner with the proper understanding.

"It is one of the odd things of this age that we are educating ourselves out of all pure, fresh enjoyment. Life is being put on an efficiency basis that precludes surprises, even in listening to music. It is quite probable that all of us will be so prepared in a short time that an unexpected chord will give us pain instead of pleasure. However, there are left a few listeners who believe in unexpected joys; to whom the next chord is full of rare riches; to whom the opening of a symphony is like entering a fairyland where every whisper is a mystery.

"Guide-booking through operas and the symphonies will always be with us. There will always be persons who will balk at mere listening; they must have a program of what's happening and what's going to happen. If the composer intended by a chord in F sharp major to indicate that the father threw the broom out of the window, this listener wants to know the exact moment, so he can see the broom go out of the window. One can't heap much abuse upon these curious persons; musical broomsticks certainly excuse most any sort of procedure. "Since composition is breaking away from mere music and going in for imitation of the sounds and conditions of life, it is well to look to the early training of the youthful student; even the most up-to-date guide books are behind the times, and what we need is a weekly publication during the season, keeping just a little ahead of all musical happenings, and with full and copious notes and explanations of music of the broomstick variety. And what we need most of all is not one but several halls, where good music may be heard for a reasonable sum. By farming out the red lemonade and peanut privileges, cities might even back a plan like this and come out a close second in the race for good, plain music for good, plain people."

Complete Interesting Recital Series at Birmingham (Ala.) Conservatory

BIRMINGHAM, ALA., June 13.—An interesting series of recitals by students of the Birmingham Conservatory of Music, Mr. and Mrs. William Gussen, directors, has lately been completed. These embraced the following: Lillian Karpeles and Beatrice Tate, artist-pupils of Mrs. Gussen; Mrs. Frank W. Spencer (contralto of Savannah, a pupil of Mrs. W.

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H. Teasdale of that city and Sergei Klibansky of New York) and Mrs. Alexander C. Montgomery; miscellaneous programs and two evenings of concertos, given by Frances Fies, Elizabeth Gussen, Frank Lewis, Mary Gussen, Elizabeth Robison, Celeste Fulghum, Elizabeth Wingo, Virginia Turner, Myrtle McLaughlin, Dorothy Dryer, Elizabeth Buckshaw, Della Dryer, Myrtle Jones, Kate Smith, Celeste Poole, Ruth Chappell, Bessie Hamilton, Margaret Howard, Harriet Forbes, Elizabeth Roberts, Lillian Karpeles, Beatrice Tate, Mrs. R. F. Epperson, Mrs. John Bonnyman and Mrs. Alan Gray Mooring-Campbell, all of whom are students at the conservatory.

gram of popular and patriotic songs, the affair being for the benefit of the Committee for Men Blinded in Battle. The soloists who generously offered their services were Francis Rogers and Eva Gauthier. The former, accompanied by Bruno Huhn, sang two groups of songs with his usual finished artistry. Miss Gautier, with Carlo Edwards at the piano, presented some Japanese and French Canadian folk-songs. A young baritone of great promise, Raymond Otis Hunter, sang an aria from "Elijah," followed by the chorus.

Claire Dowsey Fascinates Audience in Quebec

SHERBROOKE, QUEBEC, June 10.—Claire Dowsey, soprano, appeared in recital recently. She gave her program largely in French, with clear diction and splendid interpretative powers. Miss Dowsey also offered the quaint "Lonesome Tunes" of Kentucky in irresistible fashion. J. Albert Hurley was the accompanist.

Give Choral Concert to Aid Blinded Soldiers

On Saturday evening, June 9, at Aeolian Hall, New York, the New Singing Society, L. Camilieri, conductor, made its bow to the public with a pro-

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Reinald Werrenrath, the Gifted American Baritone

Reinald Werrenrath, the baritone, has made eighty-one concert appearances since the beginning of fall. He has not in a single instance been obliged to cancel or postpone an engagement. He is now back in New York making preparations for his regular summer motor-boat cruise, long days of swimming, tennis and motoring.

The territory covered by Mr. Werrenrath during the season extends from Lewiston, Me., to Denver, Col.; from Duluth, Minn., to Houston, Tex. Of special significance were seven concerts with the Philadelphia Orchestra, which included four performances of Bach's "Passion According to St. Matthew," the latter being sung also with the New York Oratorio Society at Carnegie Hall. His three New York recitals at Aeolian Hall rank easily among the memorable musical offerings of the recent past.

As usual, for many years Mr. Werrenrath has been a prominent figure at the great festivals of the country, this season singing at those given in Oberlin,

BOSTON STUDENTS APPEAR

Pupils of Josef Adamowski Give Admirable Program of American Works

BOSTON, MASS., June 15.—Josef Adamowski presented his advanced students, ensemble and quartet classes, in an interesting program of music by American composers last evening in Recital Hall, at the New England Conservatory of Music.

Those appearing were: Pianoforte, Martha Baird, William Burbank, Douglas Kenney; violin, Marie Thompson, Carl M. Bergmann, Ignace Nowicki, Rudolph Ringwall, Sam Rosen; viola, Rudolph Ringwall; violoncello, Irma Jor-

Ohio; Springfield, Mass.; Geneva, N. Y.; Hagerstown, Md.; Nashua, N. H., and Norfolk, Conn. At the Chicago Festival, under Frederic Stock, he sang three performances of the Mahler Eighth Symphony that were particularly notable. To these are added appearances with the Detroit, Rochester and Worcester symphony orchestras, besides visits to Camden, N. J., twice a week on an average for the purpose of making talking-machine records. For next season a Pacific Coast tour in January and February and three recitals in New York are already booked.

NORFOLK SOPRANO'S DEBUT

Presented by Local Music Club, Christine Willcox Wins Warm Praise

NORFOLK, VA., June 14.—The Norfolk Music Club, a growing and influential organization, which has this year presented to Norfolk music-lovers Alma Gluck, Albert Spalding, Josef Hofmann and the Russian Symphony Orchestra, lately closed its season by a concert complimentary to all its members and their guests. On this occasion Christine Willcox, soprano, a pupil of Mrs. Theodore Toedt and of Herbert Witherspoon, made her debut. As aides Miss Willcox was fortunate in having the services of two excellent New York musicians—Philip Spooner, tenor, and Francis Moore, accompanist.

After her opening group, several German lieder, had been heard, it was patent that Miss Willcox possessed uncommon artistic sense. Later on a set of French songs revealed her in another aspect, proving that she comprehended the subtle spirit of such songs as Hué's "J'ai Pleuré en Rêve." She brought her program to a close with a good interpretation of an aria from "Tosca."

Sydney, Nova Scotia, Hears Excellent Program by Jean Chateauvert

SYDNEY, N. S., June 12.—Jean Chateauvert, the young French-Canadian basso, appeared here on June 8 in a song recital that displayed admirably the qualities which won him such success in his tour of American cities during the season just ended. Songs by Cadman, Burleigh, Lohr, and a Massenet aria were included in the program given. Sympathetic accompaniments were supplied by Remo Cortesi.

Comstock School Offers Scholarship in Piano

The Elinor Comstock Conservatory of Music will offer next season a piano scholarship to students fifteen years of age or over. A certain technical equipment and exceptional talent will be required in all aspirants. References must accompany letters of application. The school term begins on Sept. 12 and the hours for application in regard to the scholarship are from 10 to 12.

dan, Ora Larthard, Lucile Quimby, Mildred Ridley.

The following program was performed in a masterly fashion:

Arthur Foote, Trio in B Flat Major; Messrs. Kenney, Ringwall and Miss Quimby; F. S. Converse, First Movement of the Sonata in A Major for pianoforte and violin, Misses Baird and Thompson; G. W. Chadwick, String Quartet in D Minor, No. 5; Messrs. Nowicki, Rosen and Ringwall and Miss Larthard; Arthur Whiting, Idylle (arranged for violoncello by Josef Adamowski), Miss Quimby; F. Stuart Mason, Orientale Andante e Dance Nègre, for four violoncellos, Misses Ridley, Quimby, Jordan and Larthard; G. W. Chadwick, Allegro Sostenuto from the Quintet in E Flat Major, for pianoforte, two violins, viola and violoncello, Messrs. Burbank, Nowicki, Bergmann and Ringwall and Miss Ridley.

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LAMBERT MURPHY'S CONCERTS

Tenor Sings Many Re-engagements in His Active Season

Lambert Murphy has added to his prestige as a concert tenor by many notable appearances during this season. The former Metropolitan Opera artist has been recalled to appear time after time under the same auspices. Upon his third appearance with the New York Oratorio Society, this season at Carnegie Hall, Mr. Murphy sang the Bach Passion music and has been engaged to sing the same rôle next season. He has sung, all told, seventeen times with the Philadelphia Orchestra, his most recent engagement being in connection with the "Faust" Symphony. For the fourth time he appeared with the Chicago Symphony Orchestra; for the fifth time with the Handel and Haydn Society, Boston; for the second time with the Cecilia Society and Apollo Club, Boston.

The tenor made his fourth appearance at each of the festivals of Springfield, Worcester, Oberlin, Mount Vernon, La., and Nashua, N. H. At Norfolk, Conn., he made his second appearance this season. He sang twice in Northampton, Mass., this year, on the first occasion giving Handel's "Messiah" and on

the second giving a joint recital with Reinald Werrenrath. In addition to the foregoing must be mentioned among the more important dates since Jan. 1 his recitals in Pittsburgh, Milwaukee, St. Louis, Lewiston, Plymouth, Lowell, Montpelier, Muscatine, Clinton (La.), Utica, Derby (Conn.) and South Weymouth (Mass.).

Art and Commerce Born Enemies, Said Mme. Carreño

"The first thing that must be done with the American pupil is to remove the spirit of commercialism. He must abandon all idea of making money from his art and think of the art itself," said Mme. Teresa Carreño in a recent interview in the *Etude*. "Hundreds of pupils have come to me with the sole purpose of utilizing their educations to make money. They have little thought of adding beauty to the world. Their main idea seems to be how to put money in their pockets. Of course, they may accomplish this, but if they think only of the money, their chances of becoming fine artists are greatly reduced. Let them work for their art, for their ideals and the money will come of itself."

David Bispham as Organ Grinder at Macdougal Alley Festa

David Bispham in the rôle of an Italian organ grinder was one of the sights which greeted visitors at the closing evening of the "festa" held in Macdougal Alley, June 6 to 12. Mr. Bispham ground out street tunes vigorously all evening. Other famous artists who assisted in bringing the festa to a successful conclusion were in the pageant with which the costume ball opened and included Ethel Barrymore representing Columbia, Constance Collier as Britannia, Mme. Gills as France, Alla Nazimova as Russia, Marguerite Sylva as Belgium, Fay Bainter as Japan, Charlotte Ives as Portugal, Kathleen Nesbit as Rumania and Mrs. James K. Hackett as Montenegro. It was estimated that about \$500,000 had been collected for war relief during the festival.

SIDNEY ARNO DIETCH

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PARIS GREETS NEW OPERA "PROMETHEE"

Stars of Comédie Française Appear
—Music by Royal Guards
Bands Inspiring Event

Bureau of Musical America,
27 Avenue Henri Martin,
Paris, June 1, 1917.

THE new opera, "Prométhée," just put on at the Grand Opéra, is one of the most original and pleasing works that Paris has seen in many a day. The music in parts is strongly reminiscent of "Tristan und Isolde," particularly at the beginning of the second act, and the impassioned duo between Prometheus and Pandora recalls that wonderful love scene in Wagner's opera. Yet paradoxical as it may sound, the chief soloists in the opera do not sing a word of music, theirs being declamation throughout. The orchestra accompanies them in most important situations, and it is here that Wagner is suggested.

The Comédie Française lent two of its stars, Colonna Romano and Lambert, as interpreters of the classic lines, and their work was truly magnificent, that of Lambert especially. His sonorous voice, his body technique, his passionate utterances were most admirable, and when the curtain rang down and left Prometheus still chained to the rock, then only did the audience realize that Prometheus had only spoken his "solos." The scenery fitted well the mythological atmosphere, the costumes were most appropriate and there was an air of mysticism about the piece that made it deeply fascinating. The singers in the rôles were Yvonne Ducos, Demougeot, Yvonne Gall, Lapeyrette, Sullivan, and Lafitte.

The lyric tragedy in being presented to the public by Lorraine and Herold with music of Gabriel Fauré, was sublime, and the public forgives the authors for taking liberties—even with mythology. This is the story as presented in the opera: The Titans were jealous of the Olympic gods, and a leader among them, Prometheus, swears to secure the fire of the gods, which will give to humans strength, joy, hope and all good things. In vain his wife and his mother implore him not to enrage the deities which will surely crush him for his insolence, but the young man, who has faith in the gods and does not believe them capable of harming one acting for the good of his race, scales the cliffs and finally lights his torch in the celestial clouds.

The wrath of Jupiter is felt in heaven and on earth, and Prometheus is torn from his people and sent to the most isolated part of the mountain to be chained to a rock and there left to vultures. Pandora from afar spies what happens and faints in her agony. Recovering, she sees that everything has deserted Prometheus, she hears his cries and pleads for forgiveness to the gods, and she climbs the heights to reach his side, though he shouts to her not to come to him, knowing the penalty she may pay. In spite of all, the loyal wife goes to her husband. She begs him to once more implore Jupiter for a hearing, and she herself calls out to the gods. Hermes hears the prayer and descends from the skies bearing a casket which he presents to Pandora—a casket containing virtues that will ennoble all the earth. In the face of her new treasure and hoping for liberation of Prometheus, Pandora leaves the mountain and the man and joins her women folk, who receive her with affection and a great welcome.

After opera the ballet danced "Une Fête Chez la Pouplinière," a charming little fête of the eighteenth century, with Zambelli and Aveline leading.

People are still talking of the British Royal Guard and the music they gave



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the public both at the Trocadéro and several afternoons at the Tuilleries. The band knew no rest day nor night; in the morning they were playing at some hospital, in the afternoon at a hospital or park, and in the evening there were private soirées. The French Garde Républicaine alternated with the Britishers in their program at the Trocadéro, but on other occasions the band did its own work. The band of the Grenadier Guards, with Captain Williams, director of music; Wood, bandmaster of the Scots Guards; Hassel, bandmaster of the Irish Guards; Harris, bandmaster of the Welsh Guards, all did superb work, and, as all bands had solos, the audience was enabled to appreciate each band's capabilities. There are 250 musicians in the bands, and when these played together it was really soul-stirring.

No encores were given, yet at the Tuilleries several parts were repeated. The people would not leave, however, till the band gave "Tipperary." The success of the once-thought worn song shows that "Tipperary" is a long way from being shelved in Paris.

The big hall of the Schola Cantorum was the scene of a fine concert Sunday last. The program:

"Castor et Pollux," J. B. Rameau; solo, Mme. F. Malnory, Chorus. Air de la Cantate de la Pentecôte, J. S. Bach, M. R. Plamondon. Sonate à Kreutzer, L. Van Beethoven, M. G. Poulet, Mlle. H. Leon. "L'Amour et la Vie d'une Femme," R. Schumann, Mme. Mellot-Joubert; piano, M. M. Le Boucher. "Sur la Mer," Vincent D'Indy; solo, Mme. F. Malnory, Chorus; piano, Mlle. J. Lefèvre. Rondeaux d'Amour (ire audition), Maurice Desrez, Mme. Mellot-Joubert, M. R. Plamondon. "Jardins sous la pluie," "La Fille aux cheveux de lin," "Minstrels," Claude Debussy, Mlle. G. Dehelly, "Rebecca," César Franck; solo, Mme. F. Malnory, Chorus.

The musicians rank among the best in Paris, and all scored triumphs in a quiet way. The Schola Cantorum audiences are made up of too critical audiences to appear deeply enthused with anything, yet at this concert Plamondon was recalled, also Malnory, Poulet and Mme. Mellot-Joubert. Plamondon is especially good in oratorio work, and his pure tenor voice was full of sweetness and beauty in the cantata.

Another concert given Sunday was that at the Palais de Glace. Nearly all these events are for some charitable purpose and, though a house may not be full, all the seats are sold, and always a big sum is realized. Those who took part at the Palais were Mme. Girod-Niekerk, Eva Grippon, Mme. Vaucaire, Mme. Romanitz, Mme. Kerlane, Mme. Previle, Mme. Montaut and M. Pasquali. By special authorization some British soldiers sang national anthems and then gave some folk-songs. Works by Purcell, Fay, Blair Fairchild, Templeton, Jerome Kenn and Elgar were heard. The occasion was intended for an American-British fête, and M. Royumont, curator of the Balzac House, spoke at length of the foreigner so admired in France, Benjamin Franklin.

"La Damnation de Faust," with Mme. Isnardon, Plamondon and Fournets, and a chorus numbering 200, under the leadership of Victor Charpentier, gave a matinée at the Trocadéro Tuesday. The solo work was good, and the voices sounded well in that immense auditorium, which seems built more for band music than for voices, even in chorus.

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There is a little operetta to be put on at one of the small theaters soon, the work to be known as "Le Petit Buffalo Bill." Paul Fauchey will compose the music and the libretto will come from the hands of Elie Brachet and Georges Leglise. The operetta is described as "Franco-Américain."

LEONORA RAINES.

MIAMI HAS NEW GLEE CLUB

Robert Zoll Director of Organization—
Constance Reynolds's Recital

MIAMI, FLA., June 13.—Robert Louis Zoll is responsible for the organization of a men's glee club, known as the Troubadors. The club gave its initial concert on Thursday night, June 7, and was enthusiastically received. Mr. Zoll is director of the club and has done good work with his singers in the past three months. Mrs. John C. Grambling was guest soloist and A. A. Koerner accompanist. The personnel of the club is as follows:

Dr. A. J. Myers, L. D. Gates, E. O. Hughes, B. M. Starkey, Peter Cruickshank, J. T. Reynolds, Sam T. Peirce, D. K. Wetherill, J. L. Pepper, W. W. Hall, Dr. R. L. Workman, C. E. Pullin, Fridolin Stuessy, E. W. Bettinger, Chas. Sherman, S. A. Kagey, H. T. Pyfram, Robt. Reimert, S. M. Powers, W. D. Atkinson, John Cruickshank, W. P. Brown, Wm. Glenn, J. C. Wyman, Phelps Hopkins, E. B. Ronfh, Chas. B. Johnson, H. L. Barker, F. A. Keene, E. W. Edholm, R. N. Baughtman, R. C. White, R. A. Shine and Lou A. Warner.

Constance Reynolds, a youthful Miami pianist, gave a rather ambitious program for the benefit of the Red Cross on June 12. Inez Marvin, Marion Bryan and Mrs. William Vogelson Little assisted. Miss Reynolds is a student in Mrs. L. B. Safford's school of music and oratory and a pupil of Barcellos de Braga.

A. M. F.

At a social meeting of the Connecticut Music Teachers' Association, in the home of Gertrude E. Baker, on June 12, there were informal talks by Rebekah Crawford of New York, Prof. Waldo S. Pratt of Hartford Theological Seminary, and others.

Emil Reich returned to New York after a two-month booking and business trip, and resumed activities at his office at 47 West Forty-second Street. Mr. Reich announces that during the coming season he will present several new attractions.

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Factors responsible for the success of the enterprise have been Cornelius M. Sheehan, Adolph Schmidt and the Community Orchestra, the personnel of which is made up of musicians living mainly in that part of the city. The services of Etta Hamilton Morris and the Philomela Glee Club, which she conducts, have been of added importance.

The last of the weekly programs was given June 12, when more than 600 persons were present. The growing interest in the community music project has encouraged Mr. Sheehan to devote himself to extending the scope of the concerts and, unless present plans miscarry, three other school buildings will be at the disposal of the People's Institute in the fall.

In keeping with the purposes of the Bushwick Community Centers the efforts of young musicians are encouraged by providing for them an opportunity to be heard. Thus a concert was given on June 9 by the students of the Brooklyn Academy of Musical Art, of which Robert W. Connor is director and the following were among the selections presented: Overture to "Ruy Blas," by Mendelssohn; "Dance Galicienne," by Zaremski; Liszt's Hungarian Rhapsody, No. 2; Schubert's "Military March," "Danse Slav," by Tschaikowsky, the Sextet from "Lucia" and Meyerbeer's "Coronation March."

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Bureau of Musical America,
27 Avenue Henri Martin,
Paris, May 18, 1917.

SEVERAL good concerts have been given during the week. Outside of three performances a week, the Opéra and Opéra Comique are quiet. The Metropolitan or underground railway now runs until eleven o'clock those evenings—Thursday, Saturday and Sunday—and then the theaters also avail themselves of the "late" hour, for they give performances, too. The only halls that show light or animation on alternate evenings are cinemas, which we have always with us. Each quarter has its very own "movie," and though the curtain should fall a little after ten, when the underground has gone to rest, people can foot it home. As for trams or street cars, they all go to sheds long before dark, the last leaving central points not later than 7.10.

The Concert Symphonique given by the Association of Concerts Franco-Armenien drew a large crowd to the Salle des Agriculteurs. The soloists were Jeanne Montjovet, Marguerite Caponsacchi, Yvonne Curti and Jarecki. Mlle. Remoult accompanied at the piano, and the orchestra was under the direction of Diran Alexanian. This concert was not inaugurated for any charitable aim, but simply to bring a *rapprochement* between Armenians and French, for since war broke Paris has been full of Armenians. The Armenians on the program were well received; Mme. Caponsacchi is well known as an artist in France, but the others are comparative strangers.

Two Concerts for Wounded

The César Franck festival gotten up for wounded soldiers and given at the Palais de Glace, was a great success, and every place in the vast hall was taken. The musicians were Fanny Malnory, Colette Charby, Hélène Leon, Paul Loyonnet, Gaston Poulet, Victor Gentil, Paul Bazelaire and Jarecki. Jeisler accompanied at the piano. The program was made up of some of the Belgian's major and minor opuses, some of the latter never heard before, but all thoroughly enjoyed, the audience being a deeply musical one. The most important pieces were the Quintet with Piano; Sonata for Piano and Violin; Prelude, Aria and Finale for Piano; "Air de Redemption"; Eighth Beatitude; Nocturne; "Les Cloches du Soir"; "Le Mariage des Roses"; "La Procession." All of the artist participants are popular in Paris, some old favorites, some quite new. Jarecki is a prize winner at the Conservatory, while Paul Loyonnet is one of the best French pianists, one who is sure to gain an international reputation.

Another fine séance, also given for wounded soldiers, was that heard at the Palais de Glace this week. "Marie Magdalén" of Massenet was heard with Marie de l'Isle, Suzanne Labarthe, Moisson and Jan Reder as soloists. The chorus was under the baton of Francis Casadesus. Marie de l'Isle, who has been a pensionnaire at the Opéra Comique for years, sang the *Magdalene* solos with

great religious fervor, the dramatic intensity of her voice enriching the difficult mezzo passages of the score. Jan Reder, one of the best oratorio soloists of the day, whose baritone is one of wide range and whose diction is excellent, was in good voice.

M. and Mme. Gelis-Didot gave their



Two American Musicians Who Are Arousing Interest in Paris: Blanche Pooley, Organist, Who Has Taken a Leading Place in the City's Music; George Houpt, Baritone, Soloist at a Recent Soirée

hotel with music room to a committee that brought together all Paris Sunday to listen to music interpreted by the best singers that the city can afford. In the interval a subscription was taken up for tubercular soldiers, a neat sum being realized. Jane Bathori, who for a long time sang at the Opéra Comique, has almost entirely given up opera work for the concert stage and, as her voice is exquisite and she is a good musician, she has made quite a reputation in this field. Her husband, Emile Engel, is a fitting representative of the old school of tenors, and his work Sunday was artistic to a degree. Not only the vocal work, but the phrasing and diction were of the very first order. It is regrettable that we do not hear this admirable artist-couple oftener.

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GALLI CURCI

Assisting Artists: Manuel Berenguer, Flautist; Homer Samuels, Accompanist

George Houpt was soloist at the Students' Meeting in the Architects' Atelier Sunday evening. Charles Wagner, the author of "The Simple Life," gave an address in French with the subject, "The Allying of America and France." Mr. Houpt, an American hailing from Buffalo, sang "Lord God of Abraham" from "Elijah," an air from "Lakmé," "Lungi del Caro Bene," "Mattinata," "Requiem" (Sidney Homer), "Now Sleeps the Crimson Petal" (Quilter), "Memory" (Blair Fairchild). This young American is a recent graduate of Yale, who has come to Europe for languages and répertoire. He is taking vocal lessons, too, but his singing is so finished and his style so good that one would think his student days were over. His voice, a baritone of the most supple quality, is

one of the best ever heard in Paris; his handling of themes is that of the musician and his coloring of any song brings out its most beautiful passages.

Hear of Mascagni Première

News has at last arrived that the initial performance of "Lodoletta," Mascagni's latest work, was a success in Rome, where it was given at the Costanzi. Mascagni himself conducted. At the end of the three acts the composer and artists were called to the curtain time after time and enthusiastically cheered by a brilliant audience.

The operas given at the Grand this week are "Samson et Dalila," "Thaïs" and "Aïda." "Faust" will be given at the beginning of the coming week.

LEONORA RAINES.

CONCERT AT MARINE BARRACKS

Men at Brooklyn Navy Yard Hear Program of Violin Music by Schima Kaufman

MARINE BARRACKS, BROOKLYN NAVY YARD, June 9.—The Y. M. C. A. tent at the Brooklyn Navy Yard was formally opened on Friday evening, June 8, with a recital by Schima Kaufman, violinist. The tent was overcrowded with marines, sailors and officers, who applauded each number vociferously. Mr. Kaufman's offerings included the Bach "Chaconne," a Paganini Caprice, Max Pilzer's Valse Caprice, the Brahms-Kramer Cradle Song, Massenet's Elegie and the Kreisler Rondino. The program was given throughout with a large, warm tone, the young violinist displaying a facile and brilliant technique.

An ovation was given the recitalist, who, after adding many additional numbers to his program, ended with the national anthem. Able accompaniments were supplied by O. R. Sampson.

H. P. K.

PIANIST AS RED CROSS AIDE

Germaine Schnitzer to Give All Her Receipts to Cause

From now on, Germaine Schnitzer will give all her receipts to the Red Cross. Miss Schnitzer has given several concerts within the last few weeks. She was most enthusiastically received in New York at the Clara de Hirsch Home, at the Educational Alliance, at the Young Women's Hebrew Association, at Columbia University, and twice in private recitals at the home of Mr. Adolph Lewisohn.

On the 11th of April, Miss Schnitzer gave a recital before the College of Music in Chicago. Her success was so complete that an immediate re-engagement for next season followed.

Miss Schnitzer has decided to give a master piano course and also ensemble teaching on two pianos this summer in New York. The entire receipts of these lessons will be turned over to the Red Cross.

SIEVEKING'S SUMMER CLASSES

Dutch Pianist to Spend Summer at Lake Mahopac—Concert Tour Next Year

Martinus Sieveking, the distinguished Dutch pianist, will spend the summer at Lake Mahopac, New York, where he will conduct a large class in his method of "Dead Weight in Piano Technique." Mr. Sieveking has been exceptionally successful in teaching his method since he came to New York two seasons ago and has numbered among his pupils many prominent pianists, including Germaine Schnitzer.

Mr. Sieveking will make an extensive concert tour of the Middle West, beginning the early part of next season, which will be in the nature of a demonstration of his method.

Brooklyn Hears Admirable Concert by Adelphi College Glee Club

Under the able leadership of William Armour Thayer, the Adelphi College Glee Club of Brooklyn gave a concert in the chapel of the college on the evening of June 12. William Gleim, tenor, was assisting artist and sang "Ah, Moon of My Delight," by Lehmann, and songs by Speaks, Homer and others, making a strong appeal throughout. Accompanied by Sidney Dorlon Lowe, the club contributed numerous well chosen selections.

G. C. T.

GIFTED ARTISTS JOIN IN TAUNTON'S WAR BENEFIT

Grace Bonner Williams, Raymond Havens and Arthur Hackett Give Splendid Program for Allies

TAUNTON, MASS., June 8.—A trio of distinguished artists—Grace Bonner Williams, soprano; Raymond Havens, pianist, and Arthur Hackett, tenor—gave a concert in Odd Fellows' Hall here last evening for the Allies War Relief Association of Taunton. The audience completely filled the hall.

Mrs. Williams' share of the program was of pleasing variety, consisting of the "Il est doux" aria from "Hérodiade" and a group of folk-songs from Russia, France, Italy, England, Scotland and Ireland. Her lovely soprano voice was shown to advantage in the aria, where she also displayed French diction of a rare distinctness. The folk-songs she sang charmingly, giving to each the exact touch of individualism significant of its mood. Of compelling vocal beauty was the placid *legato* maintained in "Drink To Me Only."

Mr. Havens played the Beethoven E Flat Major Sonata and four Chopin pieces, the A Flat Ballade, E Flat Prelude, F Major Prelude and B Minor Scherzo. His intelligent and technically expert delivery of these was an outstanding feature of the program. Mr. Havens added a Chopin Valse in response to the applause.

One of the major joys in Mr. Hackett's singing, in addition to the clear virile quality of his pleasing voice, is the fact that one can always without fail understand every word he sings. His English songs by Chadwick, Salter and Burleigh were made distinctly clear to the most unseasoned concert-goer present, while his French group, consisting of "Le Réve" from "Manon"; "Il Neige," Bergberg; "Noël," Fauré, and "Les Vautours," Lenormand, was sung with superb artistry and finish. Constance Freeman Hackett played his accompaniments. Mrs. Williams concluded the program with the national anthem.

W. H. L.

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3 SOLOISTS 3



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Leads Inspiring Service at
Lutheran Anniversary

ST. PAUL, MINN., June 13.—The St. Paul Auditorium has been the setting for several remarkable gatherings during the past week. For the musically interested, especially for those interested in music as a common medium of expression, the singing of ten thousand people led by a choir said to number 1800 was an object lesson in community effort and an inspiration which, if but a by-product to the main theme, was deeply and ineradicably significant.

Music was featured at the festival concert given for the benefit of the Red Cross, which netted \$3,000, and at the Reformation Service, marking the four hundredth anniversary of the Lutheran Reformation. In each the Jubilee Chorus was a conspicuous feature. It had been drawn from many States and from Canada, and sang with but three general rehearsals on the day of the first concert, under the leadership of F. M. Christiansen of Northfield and John Dahle of St. Paul, each conductor so directing the great mass of tone as to make his work notably excellent. The chorus was sup-

ported on the occasion of the Festival Concert by St. Olaf's College Band of Northfield. This band of sixty pieces further contributed to the program in its praiseworthy performance of Schubert's "Unfinished" Symphony. The soloists of the week were Ingolf Grindeland, tenor; Mildred Romsdahl-Brunn, soprano; Gustaf Holmquist, bass.

At the Reformation service on Sunday afternoon Cordelia Lee, young American violinist, supported by the orchestra (selected men from the Minneapolis Symphony Orchestra), played the Prelude beautifully. The "Reformation Cantata," text written for the occasion by Rev. Wilhelm Pettersen, and music by Prof. F. M. Christiansen, for chorus, orchestra and soloists, was beautiful and impressive. A splendid climax was effected in the participation of soloists, male chorus, semi-chorus (sung from remote and elevated distance), mixed chorus, leading to the singing by chorus and congregation of 10,000 of "A Mighty Fortress Is Our God." The singing was true, alert, without portamento, and startling in effectiveness.

F. L. C. B.

May Peterson Soloist at Alley Festa

May Peterson, American soprano, who will be heard in leading rôles at the Metropolitan Opera next winter, appeared at the MacDougal Alley Festa, singing "Belgium Forever," which she followed with the "Battle Hymn of the Republic." Miss Peterson has already consented to donate her artistic services to several concerts being given for the benefit of the American Red Cross.

MINNEAPOLIS HEARS MARGARET WILSON

Singer's Gifts Displayed in
Admirable Program—Plan
Training Camp Music

MINNEAPOLIS, MINN., June 16.—The appearance of Margaret Wilson in recital at the Auditorium, under the auspices of the Minneapolis Order of Elks, was the occasion of considerable excitement throughout the city. The Red Cross was the beneficiary. This fact, sufficient in itself for the very large audience assembled, was supplemented by the very general desire to pay tribute to the President's daughter. The further desire for musical gratification found realization in the exposition of the artist. Her program and its delivery were accepted with applause and sincere satisfaction. The usual spring hiatus in musical affairs has been intercepted by the grip of the war situation, which bids fair to lay hold upon every musician in the community. Fort Snelling, the United States training camp, situated between the Twin Cities and numbering about 4000 soldiers of the officers' reserve, is the immediate objective.

A Twin City Auxiliary to the Army

Y. M. C. A. has been effected and the work of providing musical programs for the soldiers has begun. While the organized plan of procedure is not yet complete, the enthusiastic interest of leading musicians who have expressed their willingness and intention to contribute their services as called upon insures a goodly measure of success to the undertaking. It is the purpose of the Auxiliary to encourage and assist every effort in the formation of glee clubs and orchestras among the enlisted men, among whom there has been found an abundance of material.

Attention has been directed to the responsibility of every community in which is located a training camp for the character of its surroundings and for the general influence brought to bear upon the camp. Carlisle Scott, at the head of the music department of the University of Minnesota, called a meeting which was addressed by T. W. Graham, secretary of the post Y. M. C. A. at Fort Snelling, and effected an organization. The present general purpose is to provide concerts on Sundays and Fridays. The following committees, with Mr. Scott as general chairman, were named, with power to act immediately:

Sunday services: Hamlin Hunt, Stanley Avery, J. Austin Williams, George H. Fairclough, Harry Phillips and G. H. Thornton; Friday concerts, W. Rhys-Herbert, H. S. Woodruff, Albin Orgen, Carl Hansen, Hjalmar Nilsson, Ednah Hall, Charles M. Holt, C. Columbus, Mrs. Warren S. Briggs, Mrs. Weed Munro, Willard Patton, Leo Murphy, A. M. Shuey, Otto Meyer, Albert Rudd. Glee Clubs: Stanley Avery, Leopold Bruener, H. S. Woodruff, W. Rhys-Herbert, Harry Anderson; Orchestras: William MacPhail; Publicity: C. M. Flandrau, Frances Boardman, Victor Nilsson, James Davies and Caryl B. Storrs. The first concert was given Sunday afternoon by the Orchestral Art Society, William MacPhail, conductor, assisted by Harry Phillips, baritone.

F. L. C. B.

Mabel Ritch and Graham Reed Score in Brooklyn Concert

Mabel Ritch, Brooklyn contralto, and Graham Reed, well-known baritone, were heard at a musicale on June 7 given at Kings County Historical Hall, Brooklyn, for the benefit of Amersfort Home Relief Auxiliary of the Brooklyn Chapter, American Red Cross. Accompanied by Herbert J. Braham, Miss Ritch gave with admirable interpretation songs by Mabel Daniels, Harling and four songs by MacDowell. Her voice, one of eloquent beauty, is obviously to be reckoned among the fine contraltos. She is a pupil of Mr. Braham and has recently accepted a solo position at the Central Presbyterian Church, Brooklyn. Mr. Reed sang "Was I Not Thine?" "The Pipes of Pan" and other numbers and was enthusiastically applauded. Accompaniments were played by Frank J. Smith. G. C. T.

Pupil's of Harriet Eudora Barrows Give Admirable Recital at Providence

BOSTON, MASS., June 2.—Harriet Eudora Barrows, the well-known vocal teacher of this city and Providence, gave the second in a series of three pupils' recitals in the latter city, at Churchill House, Thursday evening, May 31. The singers were: Sopranos—Caroline Nathans, Gertrude F. Waddington, Ruth V. Horton, Esther Mott, Mrs. Alice Martin Leach, Mrs. Edith Glines Wilcox; contraltos—Eva Tilley, May E. Parker, Florence Fuller Mulvey, Mrs. Helen Shepard Udell; tenor—George F. Young. Gene Ware played the piano accompaniments. A large audience applauded the individual achievements of the singers, which reflected much credit on their able teacher.

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HERE is an opera singer who speaks affectionately of all her teachers, who is content with the rôles allotted by the management, not to say gratified; who holds to the *naïve* belief that English is singable, who asserts that American opera is coming, who goes out of her way to make it clear that she is strictly native trained and that she has never set foot on European soil! Now that we've caught our breath, we will confide the name of this unique and buoyant soul. It is Lila Robeson, the Metropolitan Opera contralto. However, before writing another word, we must keep our promise to Miss Robeson to make as prominent as possible the names of her artistic benefactors:

The Aborn Brothers
J. H. Rogers
Mme. Gadski
Isadore Luckstone
Oscar Saenger

Also, half a dozen conductor-coaches (the hyphen is not necessary, for almost all the conductors turn to coaching these days).

Tribute to the Aborns

"The Aborn Opera Company really started me on my career," related Miss Robeson, "and I can not say enough for the artistic endeavors of the Aborn brothers. Say what we will, the Aborn company has done, and is still doing invaluable pioneer work for opera in this country. I look back with deep pleasure to the three months I spent with the Aborns five years ago. I remember my début in opera in Boston as *Ortrud*—this was my first experience as an actress."

Previous to this the contralto was in her home city, Cleveland, a favorite soloist in the Synagogue and a leading figure as a church singer. She was attending college, but somehow the students' chorus director didn't understand her voice. They declined to have her with the club. By the next year Miss Robeson was not only in the club, but directing the chorus. Mme. Gadski had heard the young soprano—yes, Miss Robeson was a soprano those days—and somehow the club appraisers, like all

good critics, changed their minds. Anyhow, Miss Robeson became an active artist, as the musical journalists quaintly express it. All this time the young soprano-contralto-pianist—yes, Miss Robeson was a pianist in those days and is yet—was applying herself to her training for a concert career, as well as



Lila Robeson, the Metropolitan Contralto

Photo
© Mishkin

continuing her studies at the college. Miss Robeson never had much confidence in the doctrine popularized in every novel written by Horatio Alger, the pale Balzac of boyhood, who holds that every rising and struggling youth is entitled to a wealthy and generous preceptor.

Not so. Miss Robeson gave piano and vocal lessons and sang in her churches and finally by a chain of circumstances she found herself before the Supreme Architect of the careers of operatic aspirants, Giulio Gatti-Casazza, general director of the Metropolitan Opera Company. Mr. Gatti heard her and so did Alfred Hertz. The next season she was with the Metropolitan.

"And I had no idea of becoming a singer in opera," she went on.

When Patrons Are at Fault

"The management is often blamed for not giving more prominence to the American singers," said Miss Robeson, "but as a matter of fact, the whole fault of the matter rests with the patrons. Americans demand certain singers, and, of course, this demand must be met. Then again, we must remember that not all of the American singers were prepared when the calls came. This did not improve the matter."

Miss Robeson is strikingly happy these days and no wonder. You know how Miss Robeson pairs off in the Metropolitan répertoire with Mme. Homer. Next season Miss Robeson is to be more conspicuous, for Mme. Homer's rôles are expected to fall to her lot owing to the absence of Mme. Homer, who is to devote herself to concerts. We have been waiting patiently for weeks for the announcement of the Metropolitan's assignment of rôles—and so has Miss Robeson. A. H.

Mme. Gills to Stay in America This Summer

Mme. Gabrielle Gills, the French soprano, who came to this country last season under the auspices of the French-American Association for Musical Art, has decided to remain in the United States this summer instead of visiting her home in Paris for a few weeks, as she originally planned. Mme. Gills has made a great many friends in this country, not only as the result of her appearances last winter, but because of her ingratiating personality. In addition to her public recitals, of which there were three in New York, Mme. Gills has appeared at various benefit performances in aid of different war charities.

Check for Proceeds from "Mors et Vita" Received in France

Blair Fairchild, the composer, writes to the New York *Herald* from Paris on May 19 that he had received from Mrs. Whitney Warren a check for \$1,624.50, the proceeds of the performance of Gounod's oratorio, "Mors et Vita," which was given at the Metropolitan Opera House, New York, on April 8 last, under the direction of Eugène d'Harcourt. "I should be grateful if you would let your readers know that the Committee Franco-Américain du Conservatoire National de Musique et de Déclamation has safely received the cheque, which is most welcome and most useful," writes Mr. Fairchild.

Attleboro Hears Artist-Pupil of Margaret Gow

ATTLEBORO, MASS., June 2.—Margaret Gow, vocal teacher of this city and Boston, presented her pupil, Bernice Springer, contralto, in a recital at Murray Hall recently. Miss Springer was assisted by Mildred Bent, violinist, and George Gulski, pianist. She has a rich voice of good compass and is a gifted musician. A large audience was in attendance.

Reading (Pa.) music-lovers have already purchased every seat for the fall series of symphony concerts and artists' recitals under the management of George Haage.

ERIE MUSICIANS UNITE FOR CHARITY

Operetta by Local Composer, Miss Petrillo, Feature of the Concerts

ERIE, PA., June 9.—A notable musical event was the recent benefit concert given on two evenings by local musicians for the Erie Day Nursery Fund. The orchestra was under the direction of Mrs. Carrie Hulse-Petrillo. While all programs were praiseworthy, a particularly interesting feature was "The Belle of Sorrento," a brilliant and tuneful operetta composed for the occasion and artistically staged by the composer, Carrie Hulse-Petrillo. The cast was a capable one, including Laura Davis, soprano, as *Nita*, the "Belle of Sorrento"; Mrs. Clyde Bacher, contralto; Harper Hubert, tenor; Mildred Dryfoos, and Kenneth Graham, baritones.

Karel Havlicek, violinist, appeared under the auspices of the Presidents' Council of the Parent-Teacher Association recently. Mr. Havlicek won plaudits for his admirable performance. Malvina Ehrlich, a pianist of marked ability, and George Rasely, tenor, whose singing was a rare treat, proved able assistants. E. M.

Warren Conservatory Holds Tenth Annual Commencement

WARREN, PA., June 14.—The tenth annual commencement of the Warren Conservatory of Music was held on June 12. Among those who appeared in a program of great interest were Robert Adams, Rhea Fitzgerald, Frances Klepfer, Beatrice Kich, Florence Wagner, Lillian Larsen and Laurel Tucker. The Schubert Club sang several numbers. Among the recitals at the Warren Conservatory recently were those by Mildred King, contralto; Frances Klepfer, pianist, and Beatrice Koch, pianist.

The Puzzling de Pachmann, as His Manager Sees Him

THAT never prosaic personality, Vladimir de Pachmann—perhaps the most talked-of, certainly the most talkative pianist of his day—is made the subject of a recently issued brochure, the work of his touring manager, François Pallottelli. This booklet has been translated by W. G. Cook (whose work is of singularly mediocre order) and has been forwarded from Paris to MUSICAL AMERICA by Mr. Pallottelli. After tracing the later branchings of de Pachmann's family tree, the author gives instances of the pianist's astonishing precociousness as a child. The reader is made acquainted with the more important episodes of de Pachmann's early career—his genius was quickly recognized—and there are a few intimate comments upon his Continental and American experiences.

A chapter is taken up with the artist's daily system of life. One learns such stirring things as the hour when Vladimir arises, what he breakfasts upon (he is very kind to his palate), how he loves to play hide and seek "with true childish glee," of his dread of microbes, his huge Hayanas, his conversations with Mr. Pallottelli's dog during practice (whence the author deduces that the pianist's verbal communion with his audiences is quite an unconscious affair!) and other testimony of like nature. The author emphasizes de Pachmann's weakness for brilliant jewels, of which he possesses

a valuable collection. He remarks that de Pachmann used to spread these multi-colored gems upon a table near his piano and calling him would say: "Sit down and listen while I reproduce all these varied colors by my play." Continues Mr. Pallottelli: "In effect every varied shade from the palest rose to the deepest green, every phrase of his had its hue. These were never to be forgotten moments in which I could clearly distinguish in his different crescendos and decrescendos from *pppp* to *ffff*, the various tones of green, azure, red and yellow of his gems." *Dio Mio!*

There is a chapter headed, "Of the Nature of His Eccentricities!" It seems there is a certain Russian lady, a Mme. Slepouchkine, of whom de Pachmann assiduously and with great gusto recounts curious anecdotes, and whom he cites as authority to prove that cold days are mild, and other nonsense. The lady reminds one in a way of Sairey Gamp's "Mrs. Harris" in that she is probably a mythological creature. If she does exist, she is assuredly insane. There are also reminiscences which tend to prove that de Pachmann is not half so queer as he is cunning. Some of his antics and foibles are well reasoned, indeed. Such as the exacting of kisses for his manager and himself from two attractive young ladies before granting them a simple favor. We learn that he is both superstitious and kind-hearted; also, that he is a "poet of the piano"—which we knew. B. R.



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TWO COMPANIES DISPENSE OPERA FOR LONDON PUBLIC

Ten Weeks' Season by Beecham Company Announced, While Carlo Rosa Forces Go to Another Theater to Continue Hugely Successful Stay—Borwick Forsakes Retirement to Play for Charity—Matthay Pupil Makes Deep Impression—Roger Quilter Gives Benefit Concert with Noted Artists

Bureau of Musical America,
12 Nottingham Place,
London, W., May 28, 1917.

SO'enormously successful has been the season of the Carl Rosa Company at the Garrick Theater that when its lease of it expires the company will move, with no break in the performances, to the Shaftesbury. This week Benedict's "Lily of Killarney" was the newcomer and Clara Simons very charming in the title rôle. She is young and pretty, with decided dramatic talent. C. E. Hedmond, the American tenor (now almost English by length of domicile), was a splendid Miles-na-Coppaleen, giving us all the humor and pathos of the part as well as a respectable semblance of "brogue." Others who did good work were Ida Carton as Mrs. Cregan; Dorothy Taylor as Anne Chute; Hebden Foster as Danny Mann, and Edward Davies as Hardress Cregan. This opera was inspired by Dion Boucicault's "Colleen Bawn" and was first produced in 1862. Another performance of interest was "The Marriage of Figaro," with a very capable cast.

Beecham Company's Season

On and after Wednesday next we shall have two current opera seasons in London, for on that night the Beecham Opera Company opens at Drury Lane for ten weeks. The first performance will be "Otello," with Frank Mullings as the Moor; Mignon Nevada—now happily recovered from her recent illness—as Desdemona, and Frederick Austin as Iago. Thus even if the activity in the concert world has waned a trifle, music-lovers can slake their thirst in opera and English opera at its very best.

Borwick Emerges Again

Last Tuesday afternoon Steinway Hall was packed to hear Leonard Borwick, for this delightful pianist was lured out of his retirement for sweet charity's

sake to give a recital in aid of St. Dunstan's Hostel and the Union Jack Club. He played a group of beautiful pieces by Palmgren, as well as Chopin, Mozart, Handel and Scarlatti, all in his own peculiarly musicianly and poetic way. The recital was a pure delight.

Archy Rosenthal, who despite his name is all-British, gave a recital in Wigmore Hall, playing with great taste and technique a program that included a Godowsky arrangement of some Rameau pieces and MacDowell's "Tragic" Sonata.

On Tuesday evening that most capable and finished singer, Zoia Rosowsky, gave another recital in Aeolian Hall, singing with the highest artistic resource, skill and dramatic power, songs by Rimsky-Korsakoff, Rachmaninoff, Debussy and Ravel. Of the last named a very charming song called "Nicolette" was given for the first time. Dr. S. Rumschisky assisted at the piano and played a Beethoven sonata and two Chopin études in a highly finished manner.

Harold Craxton, a young pianist of great charm and a thoughtful and sympathetic player, gave his first recital and brought much praise and honor for his teacher, Tobias Matthay. We shall hear more of him. He is already well known as an accompanist and writer of splendid songs. Mr. Craxton's program included numbers by Chopin, Handel's F Minor Suite, Mozart's A Minor Sonata, William Byrd's Pavane, "The Earle of Salisbury," and a group of English pieces which included two of his own composition, "Woodland Lullaby" and "Humoresque," both graceful and winning.

Roger Quilter's Concert

Roger Quilter gave a "perfect" concert at Leighton House last Wednesday "in aid of an artist who is ill," for which Kirkby Lunn, May Harrison and Gervase Elwes gave their services. May Harrison played a Prelude and Allegro by Pugnani-Kreisler, Glazounoff's "Meditation," and "Dream Valley" and "Cherry Ripe" by Roger Quilter. Mr. Elwes sang two groups, the last of Mr. Quilter's best songs, and Kirkby Lunn sang equally beautiful songs by the concert-giver as well as by Fauré and George Hué. A

delightful afternoon of simple and beautiful works given simply and beautifully in the simple and beautiful setting of our great artist's home.

A very successful concert was given in the Royal Albert Hall yesterday afternoon, when, under the baton of Landon Ronald, the Royal Albert Hall Orchestra gave a program of some ten numbers, of which five were "by special request of a recent plebiscite." Three of these five were Wagner works.

The D'Oyley Carte Company for the Gilbert and Sullivan operas is paying a lengthy visit to the Kings Theater, Hammersmith, and this week gives performances of eight of these popular and fascinating operas. By the way, Robert Evett, manager of Daly's Theater, hopes to be able to offer the company the hospitality of that house at some future date and so arrange a London season for the works of our still greatest librettist and composer.

The London String Quartet gave its usual delightful "Pop" on Saturday. Arthur Backwith took Albert Sammons's place, the latter being absent on military duty. No novelty was offered and the British number was Frank Bridge's String Quartet, "Londonderry Air." The Brahms Quintet and the Mozart Quintet were splendidly played.

An entirely novel and varied program was put forth at the musical and dramatic matinée given by Christine Hawkes and Grace Jean Crocker, assisted by Ada Forest, David Evans and Dr. Houston Collison.

Guards Bands Back from France

The five British Guards Bands, consisting of 250 musicians representing the music of the Grenadier, Coldstream, Scots, Irish and Welsh Guards, under the command of Lieut.-Gen. Sir Francis Lloyd and the musical direction of Capt. Mackenzie Rogan, have returned from their visit to Paris, full of admiration for everything French, and having had a "top-hole" time. On their way back to "Blighty" they gave a concert in Boulogne. Three concerts were given at the Trocadéro and the Tuilleries and the proceeds are to be devoted to the relief of the distressed inhabitants of the reconquered towns of northern France. Many other performances were given separately at a number of homes and convalescent hospitals. Everything went well and the Garde Républicaine took care of the creature comforts of its brother bandmen.

A very delightful recital of music was given at Leighton House by G. A. Ashton Jonson, a man of very attractive personality, with great enthusiasm for his work. Mr. Jonson plays his own accompaniments. He has worked up some popular recitations for the troops, and the Y. M. C. A. have kept him very busy

at their many huts and camps all over the country. At his recital he declaimed Tennyson's "Enoch Arden" to the music of Richard Strauss, without apology for what proved to be a surprisingly successful combination; but he did remark that he considered Wagner's "Ring" a good object lesson for the Germans as showing the downfall brought by the lust for power.

HELEN THIMM.

Florence Otis Soloist at Début of Apollo Club of Middletown, N. Y.

MIDDLETOWN, N. Y., June 13.—The first concert in the initial season of the Apollo Club (Andrew J. Baird, conductor) took place last evening in the First Presbyterian Church, the proceeds going to the local Red Cross chapter. The assisting artist was Florence Anderson Otis, the New York soprano, who sang numbers by Proch, Warford, Foster, Mana Zucca, Delbruck and others with her wonted effectiveness. Mr. Baird, besides directing a number of interesting and well sung works, gave an organ solo. Helen G. Hampson was the accompanist.

Harmon Cheshire, son of the late John Cheshire, the noted English harpist, and brother of Zoë Cheshire, has enlisted in the Royal Army Medical Corps of the British Army.

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Society of American Musicians to Pass Upon Works Submitted to It and Give Advice as to Publication and Popularization of the Compositions—Orchestral Society Formed to Perpetuate Name of Theodore Thomas—Commencement Concerts Hold City's Stage

Bureau of Musical America,
Railway Exchange Building,
Chicago, June 16, 1917.

THE Society of American Musicians this week diverted half of its available funds to the purchase of Liberty bonds, and took steps to handle the great output of patriotic music evoked by the war. A call was issued to American composers inviting them to send to the society compositions of all classes. These works will be submitted to a committee of experts, who will pass on them and issue recommendations to publishers, choral societies, bands and orchestras. Patriotic songs are being written by thousands, but the Society of American Musicians feels that a musical clearing house is needed to aid in their distribution. The slogan of the society is "Something American on every program." Details of the society's plan may be obtained from the secretary of the Society of American Musicians, Fine Arts Building, Chicago, or D. A. Clipper, Kimball Hall, Chicago.

To perpetuate the name of Theodore Thomas, a number of friends of the founder of the Chicago Symphony Orchestra this week incorporated The Theodore Thomas Orchestra, a new and independent organization. The incorporation is the outgrowth of the resentment felt four years ago, when the name of the original Theodore Thomas Orchestra was changed to Chicago Symphony Orchestra, qualified on its programs by the phrase, "Founded by Theodore Thomas." The new organization was formed purely for sentimental reasons, to keep the name Theodore Thomas alive, and will exist only in name, not functioning actually as an orchestra. The incorporators are Simeon F. Newhall, Walter J. Goodell, Charles L. Burlingame, Andrew M. Haarvig, M. Jeannette Loudon, Philip R. Wilmarth, Ernest M. Kimball and Victor Yarros.

Commencement concerts in Chicago's conservatories occupied the musical stage this week. The American Conservatory of Music, the Chicago Musical College, the Columbia School of Music, the Bush Conservatory, and the Sherwood Music School each graduated classes larger than those of any preceding year.

Commencement Music

The American Conservatory was first with its commencement program, packing the Auditorium Theater Tuesday night. Three piano concertos were on the program, Gerda Rosenlof playing the Saint-Saëns Fifth Concerto with good tone and fine feeling, Theo Ambury playing the Beethoven Concerto in E Flat with clean technique and understanding, and Adalbert Huguelet playing the Liszt in A major with a good deal of fire and abandon. George Perlman played the first movement of Lalo's "Symphonie Espagnol" for the violin, with individuality and admirable interpretative ability, although with a dull tone. Stella Roberts played the first

movement of Goldmark's lovely violin Concerto in A Minor with rich tone and sincerity of feeling. Florence French sang "Vissi d'arte" from "Tosca," with smooth, lovely tone and musical understanding. Alma Alpers disclosed a warm, colorful voice in "Softly Sighing," from Weber's opera, "Der Freischütz." Adolf Weidig conducted the orchestra, composed of members of the Chicago Symphony Orchestra, and Karleton Hackett delivered the commencement address. President John J. Hattstaedt then awarded the medals and gave out the diplomas.

The Chicago Musical College celebrated its fifty-first annual commencement Thursday evening in the same theater, graduating about 250 students. Judge Richard S. Tuttle, who for years has made the commencement address, officiated in the same capacity this year. The orchestra, composed of members of the Chicago Symphony Orchestra, furnished excellent support to the soloists, and was directed by Karl Reckzeh. Four piano concertos, two concertos for the violin and three vocal solos comprised the program. Baselah Cristol showed an excellent sense for tone values in two movements of the Mendelssohn piano Concerto in G Minor; Aaron Ascher put fire into the first movement of the Grieg Concerto in A Minor; John Wiederhain, in Liszt's fantasy on motives from Beethoven's "Ruins of Athens," showed the musical understanding, artistry and technique of a real virtuoso, and Lawrence Shaffler played with no little brilliance Liszt's "Spanish Rhapsody." Alberta Biewer sang "Elsa's Dream" from "Lohengrin" with sweet voice and pleasing interpretation. May Pfeiffer sang the contralto aria "O Don Fatale," from Verdi's "Don Carlos," with big, luscious tone, but her Italian pronunciation was bad. Ruth Kuerth sang the "Ballatella," from Leoncavallo's "I Pagliacci," with technical skill.

Students in Orchestra

The Columbia School of Music gave a concert in the Strand Theater Friday night, supported the soloists with an orchestra comprised, except for the wood-winds, of its own students. Ludwig Becker, who conducted, attained excellent effects from the body of student players, who showed the results of careful training as to tone and technique, and furnished sympathetic accompaniments to the soloists. The program opened with six interesting Slavic folk songs, arranged by Josef Suk, excellently sung by the Columbia School chorus of women's voices under the direction of Louise St. John Westervelt. There were three piano concertos. Marjorie A. Johnstone played the Liszt E Flat Minor Concerto with vigor, and technique for the most part accurate; Robert MacDonald played the Moszkowski E Major Concerto with accurate, clean touch and technical surety, rather unemotionally, and Marie Moll Pettibone played Tschaikowsky's B Flat Minor Concerto. Ernest R. Wiley, in Bruch's violin Concerto in G Minor, disclosed a firm, solid tone, vibrant and emotional, a sure touch and accurate ear. Curtis Polk sang the tenor aria

from "La Bohème," "Che-gelida manina," with pleasing but not especially virile tone quality. Charlotte Bergh, in the "Bell Song" from "Lakmé," displayed excellent high tones, clear and beautiful, and an enviable range, taking the high F with ease.

The Bush Conservatory gave five different programs to its commencement exercises, devoting four days to its concerts. Thursday the school of expression gave a program. Wallace Rice delivered the commencement address. The presentation of certificates and diplomas took place Friday morning in the Bush Temple Theater.

An Improvised Accompaniment

The Sherwood Music School held its twenty-second annual commencement Thursday evening. Movements from piano concertos were played by Mabel LaGrone, Madeleine Chadwick, Irene Rollinson and Meta Kummer, and other piano numbers were played by Marie Karleskind, Lenore Duffy and Doris Essig. Georgia Kober, president of the school, found it necessary to improvise the orchestral parts of Tschaikowsky's B Flat Minor Concerto, for the soloist had forgotten to bring the score. She improvised on a second piano, and one would have to be familiar with the concerto to know that Miss Kober's accompaniment was not that written by the composer. Lois Dyson and Robert Barron played violin solos, and Frances Washer and Louise Brittan sang operatic arias.

Carolina White has been added to the roster of musical artists who will sing

in the ten weeks' season at Ravinia Park this summer. She will make her first appearance in "Jewels of the Madonna." "I Pagliacci" will be the first opera of the season. It will be sung Saturday night, June 30, with Edith Mason, Morgan Kingston, Millo Picco and, as conductor, Papi. The sale of seats for Ravinia Park has been the most successful of any season up to this time. All the boxes are sold.

The Chicago Band, William Weil, conductor, has gone south with the Chicago Rotary Club for a seven days' trip. The convention committee of the convention of Rotary Clubs at Atlanta has assigned the Chicago Band to choice places on the daily programs.

Arthur Kraft, tenor, has been filling a large number of engagements in the Middle West. Last month he sang in Gary, Ind., Detroit, Port Huron and Saginaw, Mich., Eureka, Ill., and at festivals in Rock Island, Ill., Beloit, Wis., Grand Rapids, Mich., and Kankakee, Ill. He filled four engagements at Wheaton, and next week will sing at a benefit concert in the Hotel La Salle, Chicago. Kraft sang when he was only eight years old, and recently was soloist in Bay City, Mich., in the same church where he used to be soloist when he was a boy.

Pupils of Harold Henry this afternoon played a piano recital from the works of Beethoven, Brahms, Schumann, Liszt, Schubert, Chopin, MacDowell, Debussy and Leschetizky. The students who played were Anna Neill, Marie Schaller and Bess Bennett.

FARNSWORTH WRIGHT.

PORTLAND, ORE., HEARS THREE NOTABLE PROGRAMS

Red Cross Benefit Given by MacDowell Club—Opening of Coterie Club Provides Interesting Music

PORTLAND, ORE., June 10.—Under the auspices of the MacDowell Club, a very successful entertainment was given for the benefit of the Red Cross at the beautiful summer home of Dr. and Mrs. A. E. Rockey on Wednesday afternoon. Several hundred assembled in the spacious grounds, where music and dancing made up a delightful program.

On the same afternoon the Coterie Club opened the new club house with a Mexican program. Supplementing an interesting lecture by Mrs. R. Berger were Mexican songs and dances in costume. Those participating were Eileen Yerex, soprano; Helia Berger, in Mexican dances, accompanied by Mrs. Lena Chambers, pianist; Vern Isom, violinist, and a Ladies' Trio, consisting of Jessie Maulbetsch, Gladys Noel and Mrs. Flora Bell-Beaumont.

Marguerite Carney, soprano, appeared with the Crescendo Club on Tuesday evening in the Multnomah Hotel ballroom. Miss Carney, who is blind, has been winning much praise for the excellence of her art. She was presented by Mrs. Rose Coursen Reed, director of the club. Other soloists were Nina Dressel and Raymond Graham. The entire program was greatly enjoyed.

H. C.

Students and Faculty of Munson Institute Join in Recital

Pupils and faculty of the Munson Institute of Brooklyn were heard in a praiseworthy recital on June 16 in the Auditorium of the Bay Ridge High School. Under the direction of Lawrence J. Munson the Institute has made fine progress during the season, and the regular programs given in the school nearby have attracted music-lovers from many parts of the borough.

G. C. T.

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William C. Carl's Notable Career as an Organist and Educator

WILLIAM C. CARL, the distinguished concert organist, is a native of this country, although much of his time has been spent abroad. In Paris he studied with Felix Alexandre Guilmant, the renowned French organist, who took an interest in his American pupil from the start, and this ripened into a friendship which existed for many years. M. Guilmant accepted the Presidency of the Guilmant Organ School founded by Dr. Carl in 1899, which he held until his death, March 29, 1911, and gave in writing to Dr. Carl his famous method of organ playing and teaching—a legacy which he is the only one to possess. He was largely instrumental in the tours made by M. Guilmant in America, and is now writing the life of the great French organist.

The University of New York conferred upon him the degree of Doctor of Music at their seventy-ninth commencement. This is the eighth time in the history of the university that the degree has been given. The French Government has honored Dr. Carl with the decoration of Officier de l'Instruction Publique and made him a member of the Academie Française.

Dr. Carl is organist and director of the music in the Old First Presbyterian Church, Fifth Avenue and Twelfth Street, New York. Over 150 organ recitals have been given, including those devoted to French, English, Italian, German and American composers—Bach, Handel, Guilmant, Berlioz and several Parsifal programs.

He conducted the music at the memorial service to Queen Victoria in the Old First Church, President McKinley, Hudson-Fulton service, and the 250th anniversary of the adoption of the Westminster Standards.

At the "Old First" he has brought forward a large number of the works of the early writers in all forms of ecclesiastical music, including those of Palestrina, Vittoria, Orlando di Lassus, Eccard, Purcell and the cantatas by Bach. Many composers have dedicated works to him, including Guilmant, Salomé, Dubois, Gigout, Bonnet, Deshayes, Renaud, MacMaster, Claussmann, Loret, Selby, Hollins, Wolstenholme, Callaerts, Lemare, Rousseau, the Baron de la Tombelle and a long list of American writers for the organ.

As an organ virtuoso, Dr. Carl has had great success, and during his six transcontinental tours was acclaimed as one of America's leading organists. Many of the prominent organs of the country have been inaugurated by him, and he was the first concert organist to play in

the Klondyke, Alaska. He traveled with the Taft party in Japan and made a study of the music of the Orient.

Dr. Carl has appeared as soloist with the Theodore Thomas Orchestra, New York Symphony (Walter Damrosch), Worcester Music Festival (Carl Zerrahn), Emil Paur Symphony, Musical Art Society (Frank Damrosch), Bagby Musical (Albert Morris Bagby), Apollo Club (William R. Chapman), and People's Symphony Orchestra (F. X. Arens).

Dr. Carl has played recitals at Yale,

Columbia, Vassar, Allegheny, Lake Erie, Ohio Wesleyan, and many of the large colleges. He has played at Edinburgh (Scotland), International Exposition, Stockholm (Sweden), Chicago World's Fair, Philadelphia, St. Louis, Pan-American, Nashville and Charleston Expositions, Crystal Palace, Queen's Hall, London (Henry J. Wood), and frequently in Paris, including the residences of M. Menier and the Villa Guilmant. The list also includes two engagements at the San Diego Exposition in California.

Dr. Carl is author of the Decennial Te Deum, numerous organ pieces, songs, Thirty Postludes for the Organ, Masterpieces for the Organ, Master-studies for the Organ, Novelties for the Organ (two volumes), Festival Organ Music (five volumes) and Ecclesiæ Organum.

IN PHILADELPHIA STUDIOS

Bureau of Musical America,
10 South Eighteenth Street,
Philadelphia, June 18, 1917.

Pupils of Alton K. Dougherty, pianist, were heard in a pleasing recital in Estey Hall recently. A well chosen program of standard works was given splendid presentation by Iras Goldstein, Myrtle Gold, Jessie Anderson, Fannie Knowlton, Esther Ayres, Pauline Jones, Virginia O'Connell, G. Winnifred Simpson, Katharine Voegelin, Alice Cross, Mrs. C. P. Burtner, Vera Voegelin, Edith Leslie and Mildred Stout. Dorothy Bradford, a soprano, endowed with an excellent natural voice of mellow quality, was the featured soloist. She gave effective interpretations of numbers by Rimsky-Korsakoff and Matthews.

* * *

Cesare Nesi, the well known tenor, is scheduled to sing in Buenos Ayres. He was trained for three years by W. Warren Shaw. He made his début in Witherspoon Hall, this city, and was assisted by Mabel Addison, contralto; Noah H. Swayne, second basso, and Horace Hood, baritone. Other professional and semi-professional pupils of Mr. Shaw this season who have met with noteworthy success include Elizabeth "Patti" Harrison, Clara Jocum Joyce, Emma Rihl, Mrs. Kenneth Kemerer, Tessie Glenn, Mrs. Paul Geiselman, Mrs. William D. Burk, Mrs. C. E. Fricke, Gertrude Dohmen, Lillian Holmstrand, Mary Scheel, Miss L. M. Keene, Edna Fauser, Miss McMunc, Ruth Ivory, Grace Saylor, Katherine Scott, Clara Ristine, Madeline Reed, Oswald Blake, Paul Volkman, John J. Joyce, Leslie Joy, Horace Clement, L. Pfleiger and Nelson Chestnut.

* * *

Margaret McMullin, a gifted soprano with a voice of exquisite quality and sweetness, received enthusiastic applause

for her splendid singing of several numbers at the concert of the Women's Club of the Temple University last Thursday evening. Miss McMullin, who is a pupil of Katherine Rosenkranz, was one of the five soloists selected by the committee in the Stokowski vocal contest held recently.

* * *

Florence Haenle, a violinist of exceptional talent and a pupil of Harry Meyer, former first violinist of the Philadelphia Orchestra and the present conductor of the Stanley Symphony Orchestra, has completed a very successful season. Miss Haenle has appeared at many concerts during the past winter, winning praise through her admirable playing. She will be one of the soloists with the Leps Symphony Orchestra at Willow Grove in August and will also be heard during the engagement of Sousa's Band in Pittsburgh next September.

M. B. SWAAB.

Martin Richardson and Margaret Graham
Join in Musicale

Martin Richardson, tenor, and Margaret Graham, soprano, gave a musicale at the Lake Mohonk Mountain House, Mohonk Lake, N. Y., on Saturday evening, June 9, with notable success. Mr. Richardson scored in the aria, "Celeste Aïda," and songs by Marshall, Leoni and Kramer, while Mrs. Graham offered the "Un bel di" aria from "Butterfly" and songs by Woodforde-Finden and Rummel. Kenneth Hallett performed on the Choralcelo compositions by Scott, Rimsky-Korsakoff, Grieg, Strauss-Tausig and Ganne.

Noteworthy Programs Given During Season by Henry Hall Duncklee's Forces

During the past winter the musical services at the West End Collegiate Church, New York, of which Henry Hall Duncklee is organist and choirmaster, have again been of a high standard of

excellence. Mr. Duncklee, assisted by his quartet, which has included Florence Hinkle, soprano; Adah Campbell Hussey, contralto; Paul Althouse, tenor, and Arthur Middleton, bass, has given performances of Mendelssohn's "Hear My Prayer," "Hymn of Praise" and "Elijah," Schubert's "Great Is Jehovah," Maunder's "Song of Thanksgiving" and "Penitence, Pardon and Peace," MacDermid's Song Cycle, Dudley Buck's "Coming of the King," Barnby's "First Christmas" and "Rebekah," Gounod's "Gallia," Bruno Huhn's "Our Country, All for Thee," Mendelssohn's Psalms Nos. 13, 42 and 95, Gaul's "Holy City," Stainer's "Crucifixion," Rossini's "Stabat Mater," Haydn's "Creation" and Tschaikowski's "The Pilgrim." In addition to these special musical services have been given devoted to the compositions of Frederick Stevenson, Gounod, Stainer, Mendelssohn and Homer N. Bartlett.

John Powell to Appear in Joint Recitals with Other Noted Artists

John Powell will play in several cities next season where this gifted American pianist has not been heard before. In Cleveland he will share with Willem Willemek, cellist, the program of one of the Hotel Statler Morning Musicales, given under the management of Mrs. Adella Hughes and Mrs. Franklin Sanders. In Binghamton he will appear jointly with Emma Roberts, the contralto. Another well-known artist with whom Mr. Powell will appear is Reinhard Werrenrath, the recital to be given under the auspices of the Norfolk Music Club of Norfolk, Va. Mr. Powell is now in Richmond, where he was heard in recital in the ballroom of the Hotel Jefferson on June 1. His last concert for the season will take place in Grand Rapids, Mich., on June 25, when he plays at the annual meeting of the Michigan Federation of Music Teachers.


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Jules Falk, Popular Violinist

The diary of Jules Falk, the violinist, shows that since Jan. 7, 1917, he has traveled 24,300 miles, giving concerts in most of the large cities of Pennsylvania, Virginia, Tennessee, the Middle West and the far South. There were sixty-eight engagements in this tour.

Mr. Falk has been selected for the fifth successive season as soloist for the festival concerts on the Steel Pier at Atlantic City. He will appear in this capacity at four of the concerts in the series of ten to be given this summer.

Malcolm Maynier, his accompanist for the past three years, departed for Denmark recently and will return to America in September.

Manistee (Mich.) Hears "Elijah" under Leadership of Foster Krake

MANISTEE, MICH., June 3.—Mendelssohn's "Elijah" was given on the evening

CANNOT STANDARDIZE MUSIC TEACHING, SAYS Dr. CLARKE

Bureau of Musical America,
10 South Eighteenth Street,
Philadelphia, June 18, 1917.

DR. HUGH A. CLARKE, professor of music in the University of Pennsylvania and an acknowledged authority on matters musical, was one of the distinguished speakers at the banquet held recently by the Pennsylvania Chapter of the American Guild of Organists. Dr. Clarke touched interestingly upon the standardization of music teachers, and the writer prevailed upon the university's musical head for a more extended discussion.

"The standardization of music teachers might in some respects be a good thing, but there are unsurmountable difficulties in the way," declared Dr. Clarke. "Who will create the standards? Would not a standard be required for each branch of the teaching profession? The piano teacher, the violin teacher, etc.? And what man or body of men could create a standard for vocal teachers which they could or would unanimously accept?

"Again, every experienced musician knows well that the teacher is born, not made. Many who are excellent executants do not possess the gift of teaching, and many an ordinary performer possesses it in a high degree. Again, it is not pos-

sible to standardize art," continued Dr. Clarke. "It is altogether a matter of taste. Many estimable cultivated people are limited in their musical taste to simple melodies, even such men as the great Dr. Johnson, Charles Lamb and many more. They have as much right to the gratification of their simple tastes as those who, to quote Thackeray, 'have musical evenings devoted to Bach and enlivened with Handel!'

"I have read somewhere that it is the duty of the State to regulate or standardize music teaching in the same way that it regulates the practice of medicine or law. But there is surely a misconception of the function of these various professions. Medicine is a science on which life or death may depend. Law is a science on which justice or injustice may depend. Therefore the State does well to hedge them about with every precaution to keep out the incompetent. Music is not a science, except in so far as it is based on acoustics, and there is some danger that standardizing the teaching of music would go far toward depriving it of its 'infinite variety,' and might deter many people of simple taste from its pursuit."

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of May 29 at the Ramsdell Theater, under the direction of Foster Krake, by the Manistee Choral and Symphony Society, for the benefit of the Red Cross. Viola Ellis Krake, contralto, earned unanimous approval for her singing of the contralto part, her "O Rest in the Lord" being applauded to the echo. Marie Pulcher Bigge and Miriam Kitzinger Kann shared the soprano rôle and the other soloists heard were Fr. J. M. Steffes, Will Daniels, Charles J. Dovel and Leo Rennel, and Mr. Krake. The chorus sang effectively and the accompaniments were provided in excellent style by Marie Sweetman Andersen.

LA FORGE DELIGHTS ERIE

Composer-Pianist Assisted by Mary Quinn, Soprano

ERIE, PA., June 18.—Frank La Forge, the gifted composer-pianist, appeared in recital June 15, under the local direction of S. Gwendolyn Leo. Mr. La Forge in all his work exhibited true musicianship, clean, clear-cut technique and a rarely keen discrimination in interpretation. His program, opening with the Beethoven "Appassionata" Sonata, included numbers by Chopin, Moszkowski, Liszt and MacDowell and a charming group of his own compositions. One of Mr. La Forge's encores was a Concert Study by Booth, said to exist, so far as known, only in the memory of the performer, as the composer is dead and the only published copy was destroyed by fire.

Mary Quinn, a charming lyric soprano, was the assisting artist. Miss Quinn not only possesses a beautiful voice, but a captivating personality, the more so because of her quaint simplicity. After the singing of the La Forge songs included in her second group a genuine ovation was given the singer, composer and Lois Berst, the accompanist, a former La Forge pupil and one of Erie's most gifted musicians. A double encore followed, Miss Quinn singing La Forge's "To a Messenger" and "Expectancy," this time accompanied by the composer. E. M.

J. Bertram Fox To Continue Vocal Classes During Summer Months

During the coming summer J. Bertram Fox, New York vocal teacher and composer, will hold classes in vocal instruction in Red Bank, N. J., and in White Plains, N. Y., as well as at his studio in West Seventy-second Street, New York City.

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Myrtle Moses.

May 13th, 1917

THE A. B. CHASE COMPANY
NORWALK, OHIO

**COLLEGE SOCIETIES
JOIN OPERA CLUB**

**St. Cecilia Units Amalgamate
with National Body for
Operatic Productions**

Baroness Katherine Evans von Klenner, founder and president of the National Opera Club of America, last week completed an arrangement which adds many hundreds of members to the organization, of which she is the guiding spirit. The St. Cecilia Societies of the country, composed of the alumnae of old Salem College, at Winston-Salem, N. C., have been incorporated into the National Opera Club. As these separate clubs are located throughout the United States, the addition of their membership makes the National Opera Club a distinctly national organization. The added body will retain its own name, merely to distinguish it as a branch. Younger affiliations, such as those in Newark, Pittsburgh and other cities, usually take their titles from the names of composers.

This extension of the club will in time give the mother organization a chain of clubs, it is stated, for the production of opera.

It is announced that during the coming season of the parent club operas will be performed in their entirety at more frequent intervals than in the past, while the operalogues of Havrah Hubbard and his colleague, Claude Gotthelf, will be continued as well.

There will be a capable chorus developed, under the direction of Romualdo Sapiro, and many of the operas and acts of operas to be produced will be under the stage direction of Clementine De Vere. Mme. Frances Alda is honorary vice-president of the club, which also numbers within its ranks Florence Mulford Hunt, Katharine Nowak Fiqué, Luccilla Brodsky, Carrie Bridewell and many others.

Mrs. Crossley Resigns

Mrs. G. Reginald Crossley has resigned as president of the Mundell Choral Club of Brooklyn.

Eddy Brown Sojourning for Summer at Long Branch, N. J.

Eddy Brown, the violinist, has taken a cottage at Long Branch, N. J., where he and his mother will spend the summer. Mr. Brown is keeping open house, and no week-end passes without entertaining a number of guests. L. T. Gruenberg, his accompanist, is also residing there, in order to be near the violinist, who is devoting almost as much of his time to practising as he is to recreation. Next season promises to be quite as active for Eddy Brown, as the last one has been. He will open his tour the last of November in Northampton, Mass., where he will play under the auspices of Smith College. He will give at least two New York recitals in Carnegie Hall.

Montpelier, Vt., Holds Festival, with Assisting Soloists

MONTPELIER, VT., June 20.—The annual music festival recently consisted of four excellent concerts, under the general direction of Nelson P. Coffin, conductor of the Choral Society. The soloists were Caroline Hudson Alexander, soprano; Marie Morrisey, contralto; Martha Atwood Baker, soprano; Cara Sapin, contralto; Lambert Murphy, tenor; Bernard Ferguson, baritone; William Nye, basso; Mrs. K. L. Cleaves, accompanist. Roland Huxley was concertmaster of the orchestra.

Mary Jordan Now Under Charlton Management

A recent acquisition to Loudon Charlton's list of artists for next season is Mary Jordan, the contralto. Miss Jordan has won distinction in concert, oratorio and in the operatic field. Miss Jordan will leave shortly for a tour of the Northwest, which will include several appearances at the Portland, Ore., Music Festival, early in July.

Gwendolyn Geary, Seattle Soprano, Marries Dr. Edward Cornelius Ruge

SEATTLE, WASH., June 18.—A wedding of interest to Seattle musicians last week was that of Gwendolyn Geary and Dr. Edward Cornelius Ruge. Miss Geary is one of Seattle's leading singers, and was the principal soprano of the Standard Grand Opera Company.

A. M. G.

WASHINGTON ARTS CLUB DISCUSSES ATTITUDE OF PRESS

Position of the Critic Toward Art, Is Topic of Willard Howe—Constructive Criticism Greatest Need of Artist—When the "Artistic Temperament" Gets Under Way Critic's Position Is Not Enviable

WASHINGTON, D. C., June 15.—At the recent press dinner at the Arts Club of Washington, the subject of the evening was "The Attitude of the Press Toward Art." Rudolph De Zapp, sculptor and journalist, was the toastmaster and in an earnest address urged the unity of the artists—the musician, painter, literati and sculptor. "It is by organization, by the co-operation of all the arts," he said, "that the most effective work among the artists can be accomplished. It is the best means for strength among yourselves and with the press. The artists should put themselves on a more businesslike basis and in that way can demand greater recognition from the press. We wish to make the capital of the nation the center for all the arts of the American people, but this can only be accomplished by combined effort and unselfish organization."

Willard Howe, local correspondent for MUSICAL AMERICA, championed the critic's position, saying in part:

"I want to remind those who read rather than those who write that the critic's position is a very responsible one—even a dangerous one; for by a stroke of his pen or the tap of his typewriter keys he may make or break an artist—he may deprive the world of the artist it needs, or he may give to the public the artist he needs. Or he may give to the world one who thinks himself an artist and the world needs him not."

"The critic's position also has another danger—a personal danger; for the critic is more abused than anyone else of the newspaper profession. Of course I expect the editors to disagree with me, but—well, I disagree with the editors. Being a woman has not always shielded me against the outbursts of temper of the temperamental artist. My father, the late Dr. Franklin T. Howe, for many years music and dramatic critic of the *Star*, had often told me of how this or that artist raved and ranted over the criticism of his play, his singing, his acting or his playing of an instrument. It is marvelous how the artist will quibble over a word, even more marvelous how he can distort your very commendation into censure. Yet with all this previous knowledge of what might be coming to me, I followed right in the footsteps of my father. All of which proves that human nature is a queer thing."

Criticism Not Fault Finding

"But to return to the responsibility of the critic. Many people look upon criticism as fault finding. It is not fault finding. Criticism is the statement of the manner in which the artist presents his art to the public. It may be considered chiefly three-fold—the blending of the world's standard of the art at hand, the opinion of the critic, and the interpretation of that art by the artist. Therefore criticism should be—true criticism is—constructive and not destructive. I do not mean that I would encourage the mediocre or over-praise the excellent. Nor would I ignore the student, the beginner, or exalt too much the fading artist. But I would at all times encourage—build. That is the point—build—build. For remember, in a great measure the views of the critic sway public opinion. Therefore his position is responsible and he realizes that."

"After all, the critic is a generous, human creature. He suffers much for art's sake. He suffers much as he holds his own temper when the artist has lost his temper in a temperamental outburst.

We let him 'get it out of his system,' even though we are well aware that just as much of this element as he pours out will be readily replenished. Yet, we love the artist—temper, temperament and all. We need him. We can forgive him much when he gives us sincere art, art that we can enjoy, even art that we must endure, art that means advancement and reflects the world about us."

Charles T. Tittmann, basso, spoke on the use of the critic to music. He believed the critic could be most useful to the musician by emphasizing the general impression of a performance, the good points, rather than by making analytical criticism. He believed that, on the whole, the music critic was encouraging and helpful to the true artist.

Other talks were given by George J. Zolnay, H. K. Bush-Brown, W. Stocking, C. C. Tucker, H. Acker, R. Brooks and others. The hostesses of the evening were Mrs. Anne P. Gaynor and Mrs. George J. Zolnay.

LOS ANGELES GAMUT CLUB GIVES ANNUAL DINNER

L. E. Behymer, Mme. Jomelli and Cadman on Program—Ellis Club Ends Successful Season

LOS ANGELES, CAL., June 12.—The Gamut Club entered its summer season with a dinner and program that held the interest of a large gathering. A number of the most prominent men of Los Angeles were present and several of them addressed the 160 persons attending. The principal speaker was B. R. Baumgart, who discussed Russian conditions. L. E. Behymer presided as toastmaster. Vocal numbers were given by Mme. Jeanne Jomelli, who sang several of Charles Wakefield Cadman's songs, with the composer at the piano—a rarely beautiful and authoritative performance. Offerings by Mrs. Jacobs, soprano; Jerome Uhl, baritone; Eunice Landrum, pianist; Greta Murch, soprano of Chicago; the Philharmonic Quartet, led by Harold Procter, and the Orpheus Tri-Quartet made up a program of much diversity and excellence.

To-night the Ellis Club gave its final concert for the season at Trinity Auditorium, under the leadership of J. B. Poulin. The principal number was "The Desert" cantata for male voices, solo and orchestra. The soloist was Nell Lockwood. Julius Bierlich was concertmaster of the orchestra which supported the numbers.

W. F. G.

CHORUS WINS PITTSBURGH

East Liberty Choral Society Has Aid of Soloists—Present Operetta

PITTSBURGH, June 16.—The East Liberty Choral Society gave Haydn's "Creation" at the Rittenhouse last week, under Robert J. MacDowell. Another demonstration of the community spirit in singing was given on this occasion. A great many such organizations are rapidly coming to the front in Pittsburgh. The suggestion has been made that the combined choruses give a concert. The soloists at the East Liberty Choral concert were Anna Laura Johnson, soprano; John R. Roberts, baritone, and T. Earl Yearsley, tenor. The accompanist was the capable Vera O. Eakin.

At Greensburg, Pa., last week the Mendelssohn Choir of that town gave De Koven's "Robin Hood" at an open-air performance. It was a Red Cross benefit affair. Bertram S. Webber was musical director and Theodore Viehman of the Carnegie Institute of Technology

of this city, had charge of the stage work. About 200 persons participated in the production. The cast included:

Barbara Welty, Nita Cease, Erna Keim, Lucy DeYoung, J. Steel Jamison, Frederick McIntyre, Wilbert McCoolly, W. W. Keenan, Jr., J. E. Sweet and Robert Boyd.

E. C. S.

Mme. Galli-Curci in the Catskills

Mme. Amelita Galli-Curci left New York last week for Fleischmann's, in the Catskills. The celebrated singer and her husband, Luigi Curci, the portrait painter, will spend the summer at a finely appointed villa engaged for them by Manager Charles L. Wagner.

Criterion Quartet Warmly Greeted in Anniversary Concert at Carmel, N. Y.

The Criterion Quartet of New York appeared in an anniversary concert at Drew Seminary for Young Women, Carmel, N. Y., on Tuesday evening, June 12, and won warm favor in a finely varied

program. Their ensemble numbers included Buck's "Hark, the Trumpet Calleth," Hawley's "Bugle Song" and compositions by Protheroe, Heinze, Hartel, Morse, Robinson, Hadley and Vandewater. John Young sang Aylward's "Beloved, It Is Morn," George Reardon a group of songs by Clark, Lohr and Wells, Horatio Rench Tosti's "Parted" and Donald Chalmers Dix's "The Trumpeter." They were applauded to the echo in their solos, as well as in the quartet offerings.

New Cadman Song for Dorothy Jardon

Charles Wakefield Cadman and his publishers, the White-Smith Music Company, are about to issue a new song written for Dorothy Jardon. It is called "Love Like the Dawn Came Stealing," with words by Gilbert Moyle of New York.

Herman Sandby, the popular 'cellist, will again spend a summer at Bar Harbor, Me. He was one of the prominent members of this summer colony last year.

The Tollesen Trio Continues its Triumphs

[Augusta Schnabel-Tollesen, Piano
Carl H. Tollesen, Violin
Willem Durieux, Violoncello]

The Tollesen Trio will be in the Middle West from July 31st to Aug. 21st inclusive. Part of Sept. and up to Oct. 15th, in California, Washington and Idaho, and again in the latter part of Nov. and early Dec. will tour the Middle West and South.

Hear the Tollesen Trio



New York City. (Recital in Aeolian Hall.)
N. Y. Times.

The Beethoven Op. 97 was played with sound musicianship and rare feeling.

Evening Globe.

"Enthusiastically received."

Detroit, Mich. (Journal). (Detroit Chamber Music Society.)

The Tollesens faced an audience whose size and enthusiasm proved rather pointed answer to the critic who recently published his desire to embalm chamber-music in the museums. The Arensky trio met with a particularly enthusiastic reception.

Brooklyn N. Y. (Daily Eagle). (Musical Scale of Scottish Rite Bodies.)

Year in and year out they have been true to the high ideals which they adopted at the start. Their perseverance has had its reward in a finish of style that few organizations of the kind can approach.

Clarksburg, West Va. (Daily Telegram). (Marcato Club.)

It was in the Tschaikowsky trio in A minor that the Tollesens reached the sublime. Never has anything been heard in our city equal to the interpretation of this great work. At the conclusion of the program the audience was loth to leave.

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ON THE VICTOR

Clarksburg Exponent.

The Tollesens proved to be one of the greatest musical treats that have ever been given in this city.

Montclair, N. J. Recital. (The Montclair Herald.)

It was a performance of style, elegance and utter refinement.

Newark, N. J. (Catholic Oratorio Society). (Evening News.)

The Tollesen Trio showed an artistry in its performance that furthered enjoyment of the concert, its playing was well balanced, refined in style and finely expressive of the import of the compositions.

Charlottesville, Va. (University of Virginia). (Summer School News.)

There was an evenness in the brilliant style of the players that made no one stand out, but brought the performance of all to a high standard.

Knoxville, Tenn. (Sentinel). University of Tennessee.

One noticed at once the splendid ensemble work of the trio, each member of which is a talented and efficient artist well equipped technically, yet possessing that rare gift sometimes called soul and sometimes called expression.

Rosalie Wirthlin

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CONTRALTO

MEMORABLE SEASON IN SEATTLE SCHOOL

Free Scholarship to Young Women of Spokane Offered By Miss Cornish

SEATTLE, WASH., June 13.—The Cornish School of Music, Expression and Dancing closed its third season, June 12, with more than 500 enrollments included in all departments. In February of this year the School of the Spoken Word, under the direction of Helen Marie Cook, was consolidated with the Cornish school.

Nellie C. Cornish is the energetic director of the school. During the past season the school has given five artists' recitals by members of the faculty; three eurythmic demonstrations in Seattle, one in Tacoma and one in Everett; nine piano, two violin and three voice recitals, also two recitals by students in the School of Expression; a dancing exhibit as a benefit for the National Association for Municipal Military Training.

Miss Cornish has recently offered a scholarship to the young women of Spokane in memory of her mother, Jeanette Simpson Cornish, this scholarship giving the recipient lessons with the best teachers in the Cornish school.

Every Saturday morning the Junior Chorus, composed of children and young people, rehearses under the direction of Sara Y. B. Peabody; the ensemble classes, free for all students, are under the direction of Hellier-Collens, violinist.

During the summer the Booth Building, in which the Cornish school is housed, is to be entirely remodeled; the offices, reception rooms, dressing rooms and dancing school will be on the second floor, while the third floor will be devoted to studios, teachers' rest room and recital hall. When the summer school opens Aug. 1 the Cornish school will be one of the best equipped in the United States. During the time of remodeling the building temporary studios will be maintained in the Odd Fellows' Building in the same block. Arrangements are being made for a school residence, which will be under the supervision of Miss Cornish.

The faculty will remain practically the same for next season, and its members will be the following:

Piano: Dent Mowrey, Boyd Wells, Anna Grant Dall, Martha Sackett, Ellen Wood Murphy, Leah Hall, Elizabeth McCarthy; violin: E. Hellier-Collens, Marjorie Miller; voice: Sara Y. B. Peabody; dancing: Mary Ann Wells; Dalcroze Eurythmics: Elsie Hewitt McCoy; school of expression: Helen Marie Cook; art department: John Butler.

Calvin Brainard Cady will spend two days each week in the school, and during the month of August he will give a Normal Course for teachers.

Miss Wells will spend the summer in New York in study, returning to hold a short Normal class in September before the opening of the school. Mr. Mowrey will spend the summer in Portland, returning to Seattle for one day each week. Mrs. McCoy will conduct a summer class in eurythmics in Minneapolis, Minn.

A. M. G.

FRIEDA HEMPEL'S PLANS

Long Auto Tour for Early Summer—New York Recital for February

Frieda Hempel will make a six weeks' automobile tour of the Catskills, Adirondacks, White Mountains and Maine before her return to Long Beach, where she will begin study on her new rôles for the Metropolitan Opera Company's season and for her concert tour, which begins in October. Miss Hempel's annual New York recital will be given in Carnegie Hall on Feb. 26. She will have a long tour before her season at the Metropolitan, and at the end of the operatic year she will tour California, Oregon and Washington.

Miss Hempel had planned to spend the summer at Cedarhurst, L. I., but found unsatisfactory conditions in the house she had taken. The disinclination of her landlord to refund the rental may result in the soprano's appearance as a plaintiff in the Long Island courts.

John Barnes Wells will spend the summer, as usual, at Roxbury, N. Y. Several new programs will be prepared to be given with Annie Louise David, harpist, next season. Two of Mr. Wells's new songs will be published in the fall.

MIGUELE SIGALDI COMPLETING PLANS FOR MEXICAN SEASON



At the Dinner Given in Honor of Impresario Miguele Sigaldi at the Home of the Spanish Painter, Señor Pausas in New York. No. 1, Mrs. Maria Pausas; No. 2, Señor Pausas; No. 3, Maggie Teyte; No. 4, Giovanni Zenatello; No. 5, Miguele Sigaldi; No. 6, Maria Gay; No. 7, Tamaki Miura; No. 8, Riccardo Stracciari; No. 9, Andres De Segurola; No. 10, Anthony Bagarozy

THE plans for the season of opera which Impresario Sigaldi will give in Mexico during the early fall are rapidly being completed. The night before Mr. Sigaldi left for Mexico a dinner was given at the house of Señor Pausas, the noted Spanish painter, at which were present many of the artists who will appear

in his company. During the past week Anthony Bagarozy, manager of the Lyric Bureau, New York, closed contracts for the appearance with the company in Mexico of Rosa Raisa, prima donna soprano, and Giacomo Rimini, baritone, both prominent members of the Chicago Grand Opera Association.

6000 HEAR SEATTLE MUSIC

Philharmonic Orchestra in Red Cross Benefit—Many Student Recitals

SEATTLE, WASH., June 13.—Over 6000 tickets were sold to the entertainment given for the Red Cross fund, June 4, at the Arena. The Philharmonic Symphony Orchestra, John Spargur, director, played several works; the Knickerbocker Quartet sang and Mrs. Romeyn Jansen, contralto, and Mrs. J. A. Barbour were the soloists.

The chimes, which were donated to the University of Washington by the late Col. Alden J. Blethen, formerly president of the Board of Regents of the university and owner and editor of the Seattle *Times*, were without a chime recently, when the young man who had filled this office and his assistant both entered military service. Now the chimes are played by George C. Bailey, a blind student, who has just been graduated from the Fine Arts College of the university. Mr. Bailey is a pianist, composer and violinist.

Mrs. Inez Z. Morrison opened the organ at the dedication of the Perpetual Health Parish Church in Everett, May 29.

Mrs. Ora K. Barkhuff presented several talented pupils in recital on June 9, including three from the deaf class. Mrs. Barkhuff has had remarkable success with children who are totally deaf.

Dent Mowrey presented his preparatory pupils in recital, June 11, at Cornish Recital Hall; Leah Minard, pupil of Miss Cook, assisted.

A. M. G.

Gamble Concert Party Earning Money for Red Cross

MCKEESPORT, PA., June 20.—At the close of its winter tour recently the Ernest Gamble Concert Party gave a concert here for the benefit of the Red Cross, netting \$1,245. The Gamble party is aiding the Red Cross in a number of cities, making no charge for its services. It will also visit some of the naval stations and military camps and entertain the sailors and soldiers. The Meadville (Pa.) Teachers' Institute will have this company on Aug. 21. This will be the sixth time Mr. Gamble has sung there.

Hageman Coaching at Glencoe, Ill.

Richard Hageman, the Metropolitan Opera conductor, who is conducting at Ravinia Park this summer again, has his permanent summer studio at 600 Vernon Avenue, Glencoe, Ill., where he is coaching many prominent artists.

EGAN TO AID WAR RELIEF

Irish Tenor Ends Activities for the Season

Thomas Egan, the Irish tenor, recently brought his successful season to a close at Grand Rapids. Egan began the season with a concert at the Manhattan Opera House, at which he appeared with Lilian Breton and the Manhattan Symphony Orchestra. On Oct. 2 he began an engagement as soloist with the Metropolitan Opera House Orchestra at the Pittsburgh Exposition. The remainder of the season was occupied with touring in concert and, as usual, a number of his recitals were under the auspices of the Knights of Columbus.

Egan's Carnegie Hall recital of April 15 was perhaps the most successful that he has given in New York from the standpoint of attendance and appreciative press comments. A unique feature of this recital was a group of ancient Celtic folk-songs from Mr. Egan's unpublished collection, arranged for voice, piano and violin by Kurt Schindler.

Mr. Egan's annual visit to Cuba was not attempted this year, owing to the revolutionary conditions which existed. A part of the Lenten period was spent in the making of additional phonograph records.

Mr. Egan will begin a series of concerts of Oct. 2 of the coming season mostly devoted to war relief funds.

Virginia Pierce, Soprano, To Aid Aviation

Virginia Pierce, a young American soprano, and former member of the Boston Opera and Mario Lambardi companies, is now a member of the aviation committee of the National Special Aid Society, New York, and will in the future give her concert proceeds to the aviation committee of the organization. Mrs. William Allen Bartlett, chairman of the committee, is planning a number of concerts under the auspices of out-of-town chapters of the National Special Aid Society, at which Miss Pierce will appear. Other opera singers have offered Mrs. Bartlett their services.

Foster & David to Manage Lillian Heywood Next Season

Announcement is made by Foster & David, New York managers, that they have assumed the management of Lillian Heywood, soprano, who will be heard extensively in oratorio and concert next season. Miss Heywood was the winner of the prize offered by the Welsh Eisteddfod at Pittsburgh, Pa., last season.

5000 APPLAUD CIVIC ORCHESTRA ON COAST

Stillman Kelley Suite a Feature of San Francisco Event—Other Concerts

Bureau of Musical America,
1101 Pine Street,
San Francisco, June 11, 1917.

FIVE THOUSAND persons attended the fifth concert of the San Francisco Municipal Orchestra, June 7, in the Civic Auditorium. Frederick Schiller, director, gave a program of popular classics, including Grieg's first "Peer Gynt" Suite, arrangements of Schubert's "Marche Militaire" and Weber's "Invitation to the Dance," the "Tannhauser" Overture and two numbers of Edgar Stillman Kelley's "Aladdin" Suite. The latter work was written under the inspiration of San Francisco's old Chinatown as the composer knew it before the fire. Lucy van de Mark, contralto, soloist, sang excerpts from "The Bohemian Girl," and Kajetan Attl, harpist, was heard in two numbers. The establishment of the San Francisco Municipal Orchestra gives to thousands of music lovers the opportunity to hear good music for the small sum of ten cents admission.

Edwin Lemare, the city organist, is creating great interest at each of his organ recitals by his improvisations upon themes not exceeding three bars submitted to him by persons in the audience. Mr. Lemare is pleased with the attendance at the Civic Auditorium and expresses his confidence in this city becoming one of the greatest music centers in America. In justification as to the value of organ transcriptions, Mr. Lemare is quoted as follows:

"Since Franz Liszt undertook to transcribe Schubert songs, and since the most popular of organ compositions is the Handel Largo, which was first a tenor solo in an opera, it seems to me a little silly that we should argue about the value of transcriptions. Either a composition is music or it is not. If it is music it should be played—whether on an organ or on a piano. Dvorak wrote his 'Humoreske' for the piano. Kreisler found it and brought it to the hearts of a multitude with his violin. Was it sinful for Kreisler to 'transcribe' the 'Humoreske' for the violin?"

Louis Persinger, the distinguished violinist and concert master of the San Francisco Symphony Orchestra, after lately filling concert engagements in the East, has returned to the Coast and is summering at Carmel-by-the-Sea. Other distinguished members of the musical colony now at this popular resort are Alfred Hertz, Tina Lerner and Horace Britt and their respective families. Mr. Persinger will return once every two weeks to San Francisco, where he will give instruction to teachers and advanced students whose talent justifies an artist course.

H. B. Pasmore, a prominent San Francisco vocal teacher, has closed his studios and will spend his vacation in Santa Barbara, where he will open a class for professional singers. Mr. Pasmore has with success introduced several new artists of merit during the past season, among whom may be mentioned Ferne De Witt and Ethel Johnson, who are holding enviable church positions, and Mrs. Arthur Hackett, a concert singer, rapidly gaining prominence.

The Mansfeldt Club held the last meeting of the season on June 1 at Mr. Mansfeldt's residence. The following officers were elected for the ensuing year: Marjorie E. Young, president; Mrs. William Romaine, Jr., vice-president; Ruth Viola Davis, secretary.

The Woman's Symphony Association, Mrs. George McGowan president, held its monthly meeting June 4 at the Palace Hotel. Mrs. John B. Casserly, vice-president, spoke on "The Relation of the Woman's Symphony to the Community at Large." Nikolai Sokoloff spoke on "Woman's Work in the Orchestra." The association has furnished a number of women players to the Philharmonic Orchestra. A musical program included the B Flat Sonata of Mozart for violin and piano, played by Edna Cadwalader, violinist, and Miss Lotter, pianist.

THOMAS NUNAN.

Gatty Sellars, the English organist-composer, recently gave a recital on the new Moller organ in St. Paul's Lutheran Church at McSherrystown, Pa.



GRAHAM, VA.—The Symphonic Orchestra Club, with the Swarthmore Chautauqua, gave a concert here on June 12. Mme. Justine Shannon was the soloist.

EAST HAMPTON, CONN.—The Congregational Church was well filled on June 15 when Nancyette Day, assisted by Burton Cornwall of Hartford, gave a song recital.

LANCASTER, PA.—The eleventh recital of the violin pupils of Raymond L. Myers was given June 8. Mr. Myers's orchestra of sixty players presented Schubert's "Unfinished" Symphony.

ROCKFORD, ILL.—Mary Houghton Brown, Mus. B., who recently returned from San Francisco, has been appointed director of the music department of a prominent school in Washington, D. C.

SPOKANE, WASH.—Fred Child, a pupil of Campanari, gave a successful recital at the Davenport recently. Mr. Child was recalled and gave a number of encores. Eleanor Shaw was the excellent accompanist.

NEWARK, N. J.—The twelfth annual concert of the pupils of the Svet Music Studios was held on June 13 and 14 at Wallace Hall. More than fifty violin and piano solos were given. The pupils' orchestra also participated.

SCHENECTADY, N. Y.—The Pilgrim Quartet of the Pilgrim Congregational Church gave a musicale at the church Thursday evening, assisted by Ernest F. Smith, violinist; F. A. Heacock, tenor, and Mrs. A. G. Kinum, cellist.

SABETHA, KAN.—A large audience heard a brilliant program of organ music given at the Methodist Episcopal Church, on June 1, by Frank Fryssinger, head of the organ department, University School of Music, of Lincoln, Neb.

UNIONTOWN, PA.—A cantata, "The Good Shepherd," was given by the Central Christian and Great Bethel Baptist choirs on June 10 in the Baptist Church here. A. J. Dann, director of both choirs, achieved excellent results in ensemble singing.

BOSTON.—Florence Jepperson, contralto, who is well known in this city and New England and who has been spending the past season in Utah, returns East this summer and will take the solo contralto position at the Union Summer Church, Oak Bluffs, Mass.

WINNIPEG, MAN.—The Elgar Society, E. E. Vinen, conductor, gave its annual concert recently in Westminster Church. The singing of the choir showed the effects of careful training and excellent work was also done by the string orchestra from the Women's Musical Club.

NORTHAMPTON, MASS.—The piano pupils of Miss M. A. Butterfield gave a recital recently at her home. The following took part: Mildred Laro-Lloyd, Nona M. Hofmann, Richmond Pitcher, Genevieve Janick, Howard Loud, Alice Smith, Kenneth Shaw, Josephine Lyman, Marion Russell, Sophie Rogalski, Olive Doherty, Katharine Lyman and Mildred Kienle.

PARKERSBURG, W. VA.—An interesting recital was given on June 12 by the pupils of Louise Harnish. Those who participated were Virginia Powell, Ruth Criss, Claude Neighbongall, Mamie Flesher, Mae Wilson, Treverton Odgers, Virginia Williamson, Geneva Conrad, Robert Hansell, Dorothy Ireland, Isabell Gaenser and Helen Schilling.

WINNIPEG, MAN.—The Winnipeg Oratorio Society ended its year's work with a patriotic concert in aid of the Belgian Relief Fund. Max Bruch's cantata, "Fair Ellen," was presented, the assisting soloists being Mrs. Lever-Hawes, soprano, and F. H. Hughes, baritone. Nico Poppeldorf, Belgian violinist, also contributed several numbers to the program.

TACOMA, WASH.—Mrs. Mary Humphrey King recently presented her advanced voice pupils in an artistic song recital. A musicale was given at the home of Mr. and Mrs. Harvey R. Cox by Tacoma pupils of Mrs. Cox's daughter, Mrs. Lloyd Perry Joubert, of Seattle.

BOSTON, MASS.—A series of three song recitals are being given at the Hotel Cluny by the Copley Club Singers, Pauline H. Clark, teacher and manager. The first program was given on June 2, and the second on June 15, the concluding number of the series being set for June 23.

CHELSEA, MASS.—The annual concert of the musical clubs of the Chelsea public schools was given in Williams School Hall on the evening of June 11, under the direction of Howard Clarke Davis. The program consisted of numbers by the school glee clubs, the orchestra and the High School String Quartet.

ZANESVILLE, OHIO—Bruce Tomlinson, director of the local Seventh Regiment Band, and the band, were honored at the recent U. C. T. convention in Newark. Mr. Tomlinson was chosen to conduct the five massed bands which played the "Star-Spangled Banner" after the parade. The Seventh Regiment Band also won the \$50 prize for being the best band in attendance.

STAMFORD, CONN.—At the services incident to the installation of the Rev. A. G. Wilson as pastor of the First Congregational Church, on June 12, the choir was assisted by Mrs. Warren A. Tanner, contralto; Lydia Vosburgh, soprano; Frederick Hunt, tenor; E. L. Bartholomew, baritone; Edna Higgins, pianist, and Mabelle Knapp, violinist. Mrs. G. Grant Leonard is the organist and choir-master.

BOSTON.—Frank E. Doyle presented Emma Diehm, contralto, in a studio recital in the Steinert Hall Building on Saturday, June 9. Miss Diehm, who is one of the music supervisors in the Boston schools, sang numbers by Lalo, Franz, Graben-Hoffman, Handel, Fesca, Rubinstein and Schubert. She was assisted by Frank Ames, tenor of the Schubert Quartet, whose group included the "Spirit Flower" of Campbell-Tipton and "Ah, Moon of My Delight" from Liza Lehmann's "Persian Garden."

PITTSBURGH, PA.—Several of the students of the Bissell Conservatory of Music, Marie H. Sprague, director, made their debut at a recital given in the studios of the conservatory recently. Students on the program were Sadie and Mabel Jackson, Helma Stuckeman, Hilda Werner, Christine Jenker, Florence Lapsley, Martha and Madeline Cochran, Nellie Hickman, Louella Gray, Frieda Barb, Florence Wilson, Sara Penwell, Margaret Prescott, Kathryn Parr, Walter Friedler and William Carpenter.

OSSINING, N. Y.—Alice Decevee, an accomplished young pianist, pupil of William H. Barber of New York City, who visits Ossining weekly, gave a worthy recital, June 8, in Ossining School. Miss Decevee's performance reflected great credit on her teacher, Mr. Barber. One of her effective numbers was a movement of the Grieg Concerto, with the orchestra part arranged for the second piano by Mr. Barber. The father of the young pianist is Edward Decevee, composer and director of the Harrisburg (Pa.) Conservatory.

BROCKTON, MASS.—The third Community Song Service, under the direction of Nellie Evans Packard, was held in the First Parish Congregational Church on Sunday evening, June 3. Thanks to Mrs. Packard, Brockton has done much to arouse and maintain Community Singing during the past winter, and prospects look well for a stirring season of similar activities another season. Mrs. Packard presented her pupils and the Rubinstein Choral Club in the final in a series of three concerts on Friday evening, June 8, in Franklin Hall.

FAIRMONT, W. VA.—The pupils of Eleanor Blanche Barns gave a splendid recital at her home on June 11. Those who took part were Lillie and Esther Funt, Myrtle Sapper, Marion McWhorter, Ruth Eddy, Virginia Osgood, Fay Watson, Simone Stassart, Isabel Klaw, Lucile Shain, Geneva Leonard, Eva Zelnesnick, Leona Friedman, Doris Linn, Mary Bennett, Helen Robb and Evelyn Ice.

MONTCLAIR, N. J.—A successful musicale was given by the piano pupils of Florence Irwin Tracy on June 2. Two programs were offered, the first by the younger pupils (at the close of which were songs of the different nations, each pupil carrying the national emblems and greeting the "Goddess of Peace"), and immediately following was the program of the older pupils. They played an exacting program creditably.

PITTSBURGH, PA.—The following students at the Pittsburgh Musical Institute gave a concert recently: G. Logan McElvany, Irene Kaptema, Grace Braun, Margaret Colcord, Mary Darby, Grace Rich, Eva Shamborg, Violet Hill, Margaret Eusver, Esther Gillander, Louise Warde, Jeannette Bear and Marie Vierheller. The following pupils of W. R. Gardner gave a recital: Ruth McCombs, Isabel Alter, Carrie Davis, Rose Rodgers, Elizabeth Anderson, Mrs. Sidena Beurigh, Mrs. Mary Gordon Drake, Edna Spratt and Raymond Burk.

WASHINGTON, D. C.—The Washington College of Music held its closing exercises and reception on June 12, when the following graduates were presented: Alma M. Thomas, Augusta E. Bergman, Agnes S. Terrett, Effie C. Drexilius, Lela H. Wood, Jane Darby, Annie R. Walker, Leonila M. Lloyd, Margaret Darby, Dorothy E. McCauley, Harry W. Waller, and Israel L. Cooperstein. Others who took part in the musical program were Mary Thompson, Harry King, Clara Young, and an orchestra of forty, with George D. Thompson and Francis King as accompanists.

TROY, N. Y.—The vested choir of St. Joseph's Church gave a pleasing benefit concert lately in Music Hall, under the direction of James McLaughlin, Jr., assisted by Bart E. Dunn, tenor, and Charles F. Crowley, basso. The program was varied, religious numbers and anthems from the Russian church service being interspersed with classics for solos, duets and ensembles. The boys sang from memory and showed a training that would have done credit to an older organization. The boy soloists who were accorded special honors were: William Dunn, William Smith and John Kiely.

DANVILLE, VA.—Mrs. Charles Stanley, one of the best known of local piano teachers, gave a concert at the Association Auditorium on June 11, presenting four of her advanced pupils. She was assisted by local musicians, among them Misses Harrison and Mary Lee Griggs, Mrs. Owens, Mrs. W. G. Trux, and Messrs. Hodnett, Smith, Browder, Connell and Jacob. Mrs. Stanley herself sang Mascheroni's "For All Eternity" with cello obbligato by Carl Jacob. This and the string trio by Miss Griggs and Messrs. Connell and Jacob were the best numbers of the evening. Miss Griggs accompanied and gave readings.

NEW HAVEN, CONN.—A number of the piano and vocal pupils of Charlotte Beebe gave a successful recital at her home, West Haven, on June 16, and those taking part were Doris and Regina Wittewell, Vernon White, Helen Anderson, Jack Eggleston, Mildred Erhardt, Frank Harlan, Ellen Malone, Inez Considine, Elizabeth Conway, Rebekah Harte, John Shanley, Werner Evarts, Dorothy Sofield, Mary Scharff, Katherine Thompson, Isabel Warmingham, Ruth Grodske, Ruth and Mary Sofield, Dorothy Minuse, Beatrice Bone, Dorothy Boyke, Eleanor Hand, Mrs. George A. Elmer and Ruth Tester.

TROY, N. Y.—The piano pupils of James McLaughlin, Jr., gave a musicale Tuesday evening, June 12, at the Troy Conservatory of Music, assisted by Merrill R. Patterson and Abram Bardisbanian, violin pupils of Clarence Phillip, with Pauline Bayer as accompanist. Piano pupils of Eva M. Lennox gave a recital on June 13 in Odd Fellows' Hall, assisted by Gertrude Shacklady, soprano; Mrs. Edna H. Peck, contralto, and Fritz Beiermeister, basso. H. Townsend Heister, pupil of James McLaughlin, Jr., gave a piano recital on the following evening at the Troy Conservatory studios, with Norma Van Surdam, contralto, assisting.

ERIE, PA.—Senior students from the Erie Conservatory and from the classes of Peter LeSueur, principal, Charles LeSueur, Gertrude Sechrist-Reincke, Hulda Schuster-Schumann, Winifred LeSueur, Percival LeSueur, and the Conservatory Orchestra presented a recent program. The following students assisted: Hazel Hedges, Florence Haibach, Treva Smith, Marion Basch, Venus Martin, Gertrude Nick, Lucile Marsh, Esther Lindberg, Effie Hollister, Margaret Gordon, Helena Hilton, Margaret Gackenbach, Gladys Swartz, Irene Gehlein, Priscilla Smith, Anna Wilson, Reba Basch, Agnes Adams, He'en Heinlein, Margaret Vigrass, Mrs. W. Bullis, Malcolm De Lury, Walter Ames and Carl Faner. Alma Haller presented her piano pupils in two recitals. Marion Blanchard Allen and Winnogen Brainard assisted.

TACOMA, WASH.—At the annual graduation concert of the Puget Sound Conservatory, given in the College Chapel, June 1, three students were presented by Dr. Robert L. Schofield, the director: Ruth Elizabeth Johnson, piano; Eunice Orr, voice, and Edward Clayton Johnson, '16, who received a post-graduate diploma. Diplomas were awarded by Dr. E. H. Todd, president of the college. A piano recital was given recently by Alberta Edtl, ten-year-old pupil of Dr. Schofield. Miss Edtl played the entire Concerto in C Major, Op. 15, of Beethoven from memory, the Pastorale Varie of Mozart and other numbers. A complimentary musical program was given for the Elks and their friends by the students of the musical department of the Stadium and Lincoln High schools, June 1, at the Elks' Temple, under the direction of W. G. Alexander Ball, director of music in the city school.

WORCESTER, MASS., June 4.—More than 300 persons enjoyed the excellent program given, June 3, for the benefit of relief work done by Wheetamo Council, Daughters of Pocahontas. Three interpretative dance numbers were charmingly given by Hazel L. Ware and Hazel Conway to the piano accompaniment of Frances Chase. W. Karl Lations, tenor; Phyllis H. Lations, accompanist; Frances Berkowitz, violinist; Grace Davis, pianist, and Eleanor Usher, cellist, were the other participants. Marjorie Burr, piano pupil of Henry N. Flagg, was presented in a delightful recital given on June 3. Miss Burr was assisted by Bertha Griswold Denny, contralto, and Sylvia Fish, violinist. Frederic W. Bailey, director of the Virgil Pianoforte School, recently presented two advanced pupils, Marion C. Paddock and Alice A. Burnham, in a piano recital, assisted by Laura Newton and Mary McMahon, sopranos, and Ruth Paddock, reader.

TROY, N. Y.—The music graduates of the Emma Willard Conservatory of Music were heard in a piano recital Friday evening, June 8, as the opening event of the commencement exercises. The graduates are: Anna Mae Dunn of Waterford, Hazel Dora Hearty of Ellinora, Charlotte Harriet Melcher of Coxsackie, and Dorothy Frances Ganzel of Westfield, N. J. Their numbers were Beethoven and Rubenstein concertos and Grieg compositions, with Mrs. Annie Hagan Buell and Ernest A. Hoffman at the second pianos. A feature was the singing of the Sextet from "Lucia," by vocal pupils of S. Grahame Nobbes. Piano numbers were given by Patty Faust, Charlotte Melcher, Katherine Thomas, Alice Myles, Mabel Wilson, Rhoma Woody and Ada Coleman. Vocal numbers were sung by Rena Bott, Evelyn Cumler, Ruth Severson and Margaret Dexter; violin pieces were played by Helen Weiser and Gladys Terriault.

MONTREAL, CAN.—Miss C. Marler's annual pupils' recital was given in the Ritz Carlton. The program consisted of solo and ensemble vocal numbers, the singing of Miss S. E. Fischer being the feature of the evening, though honors also fell to the Misses Brault, F. Provost and V. Desautels. On the same evening the pupils of Albert Chamberland, violinist, gave a recital at the Windsor Hotel. Moe Russell was easily the most interesting of the performers. Others taking part were the Misses M. Ramsay, E. Giroux, and Messrs. I. Baunstein, M. Katz and S. Herschorn. The assisting artist was Joseph Saucier, baritone, and Mme. U. Paquin was a helpful accompanist. On June 1 the pupils of Outremont Convent showed that decided musical progress is being made in that institution. Mme. V. Pauze and K. Galley, violinist and pianist respectively, are young players of much merit and others who showed talent were M. Truell, B. Browne, P. Sears, A. Gareau, J. Bachand, R. Mercier, G. Desjardins, F. Corner and E. Pauze.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication.

Individuals

Addison, Mabel—Atlantic City, N. J., June 17.

Austin, Florence—New Bedford, Mass., June 16; Taunton, Mass., June 18 and 19; Lewiston, Me., June 20; Portland, Me., June 21 and 22; Lewiston, Me., June 23; Bangor, Me., June 25 and 26; Quebec, Can., June 27 and 28; Peterboro, Can., June 29 and 30.

Baker, Martha Atwood—Lockport, N. Y., Oct. 4.

Bennéche, Frieda—Southern tour in June.

Biggs, Richard Keys—Chautauqua, N. Y., July 10, 12.

Black, Cuyler—Boston, June 21; Montreal, June 25 and 26; Buffalo, N. Y., June 28; St. Louis, Mo., June 30; Milwaukee, Wis., July 2.

Courboin, Charles M.—Springfield, Mass., June 20.

Rasely, George—Rochester, N. Y., June 16; Ogdensburg, N. Y., June 18 and 19; Watertown, N. Y., June 20 and 21; Auburn, N. Y., June 22 and 23; Syracuse, N. Y., June 25 and 26; Utica, N. Y., June 27 and 28; Troy, N. Y., June 29 and 30.

Sundellus, Marie—Boston, Mass., June 18; Providence, R. I., June 20; Montreal, Que., Can., June 22; Buffalo, N. Y., June 28; St. Louis, Mo., June 30; Milwaukee, Wis., July 2; Tacoma, Wash. (Swedish Festival), July 12; Seattle, Wash. (Swedish Festival), July 13.

Ensembles

Apollo Quartet—Charlestown, Mass., June 18; Hebron, Me., June 19; Somerville, Mass., June 25; Pawtucket, R. I., June 26.

Copeland Quartet—Somerville, Mass., June 18; Swampscott, Mass., June 19; Campello, Mass., June 20; Chester, Vt., June 22; Stoneham, Mass., June 24; Braintree, Mass., June 26.

Fischer Quartet, Elsa—Tarrytown, N. Y., June 22.

Winnipeg Musical Club Gives Benefit for Prisoners of War in Germany

WINNIPEG, MAN., June 20.—The Men's Musical Club of Winnipeg, G. H. Price, conductor, finished the season's work with a public concert given in aid of the local Red Cross Society, for the benefit of prisoners of war in Germany and under the patronage of Lieutenant-Governor Atkins. A feature of the performance was the singing of the Male Voice Choir. The president of the club, R. Watson Mills, who is also conductor of the Handel Choir, pleased the audience greatly with his song, "The Windmill." Other members of the club, who were also well received, were Messrs. Isherwood and F. H. Hughes, baritones, and Messrs. Anderson and Wydeman, tenors. John Waterhouse, solo violinist, and W. Maurice Miles, cello, assisted, and Messrs. Dann and P. A. S. Osborne were at the piano.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

An enjoyable musicale was given at the studio of Mme. Grace Whistler, New York vocal teacher, on Sunday afternoon, June 10, when Nicholas Garagusi, a gifted violinist, L. T. Grünberg and Joseph Wynne, pianists, were heard, as well as Mme. Whistler and a number of her pupils.

Mme. Whistler delivered in sympathetic style Roald's Prelude and Kramer's "The Last Hour," and was enthusiastically applauded. Amy Staab, dramatic soprano, won favor in the aria "Plus grand dans son obscurité" from Gounod's "Queen of Sheba," Edna Hurd, lyric soprano, in Spross's "The Day is Done"; Marjorie Knight, lyric soprano, in the "Una voce" aria from Rossini's "Barber"; Elsie Morgan, contralto, in Horsman's "Bird of the Wilderness," and Hahn's "Reverie"; Conrad Kuck, basso cantante, in Huhn's "Invictus" and Campana's "From the Depths," and Louisa Koenig, dramatic soprano, in Allitsen's "Love Is a Bubble."

* * *

Pupils of Elizabeth Kelso-Patterson appeared in an interesting musicale at the Kelso-Patterson School of Singing on June 16. Seven of the advanced pupils presented numbers from opera and ora-

torio. A young Indian girl, Ish-tat-a-Hue, sang Cadman's "Ho, Ye Warrior," with much success. Estelle Leash was well received in her singing of a song by Archibald Fitch.

* * *

Paul Jelenek, pianist and teacher, recently opened his new Brooklyn residence-studio. Mr. Jelenek is experiencing success with the "Progressive Series" method of piano lessons, and is conducting classes for teachers who are taking up this system.

* * *

Among the continued activities of Sergei Klibansky's pupils are the following: Betsy Lane Shepherd recently sang at a big patriotic meeting in Brooklyn, when the audience numbered more than 5000 persons. After her highly successful appearances at Willow Grove Park, Pa., she was engaged for the Chautauqua concerts during August. Ottillie Spencer lately gave a song recital in Birmingham, Pa. Gilbert Wilson and Alvin Gillett sang at a concert for the Woodmen of the World at Elizabeth, N. Y., and Mr. Gillett for the Y. M. C. A. Choral Society of Brooklyn.

Mr. Klibansky has begun his summer courses at his studio at 212 West Fifty-ninth Street.

sing. This was considered the highest compliment that a Chinese audience could pay to a singer. Tan was seventy-two years old.

Mrs. Nancy May Burgoyne

PITTSBURGH, June 18.—Mrs. Nancy May Burgoyne, aged thirty-six years, wife of Arthur B. Burgoyne, Jr., whose father was the late Arthur G. Burgoyne, Sr., music critic of the *Chronicle-Telegraph*, died a few days ago at the St. Francis Hospital. Mrs. Burgoyne was well known in musical circles, having been organist of the St. Thomas Episcopal Church, Oakmont, at the time of her marriage.

E. C. S.

Paul G. Mehlin

Paul G. Mehlin, eighty-one years old, a pioneer in piano manufacturing, died at his home in West New York, N. J., on Tuesday, June 12. He was born in Stuttgart, Germany, and came to this country in 1859. He was an inventor, more than fifty of his patents being used in the manufacture of pianos to-day. Mr. Mehlin was a veteran of the Civil War and served at Bull Run, Stony Ridge and Vicksburg.

Leila Wilt Weitzel

YORK, PA., June 16.—Mrs. Leila Wilt Weitzel, one of York's most accomplished singers, died Thursday evening at the family residence. Mrs. Weitzel for several years past had taught a large class of pupils, and was one of the city's most prominent musicians. Mrs. Weitzel was a graduate of the Hood College, Frederick, Md., and Peabody Institute, Baltimore, and studied with Isador Luckstone, Mme. Crane and Oscar Saenger of New York.

G. A. Q.

Charles H. Werbe

BALTIMORE, MD., June 14.—Charles H. Werbe, sixty-five years old, for a number of years a member of the Naval Academy Band, died at Annapolis June 14. He is survived by a widow and two children. Mr. Werbe was born in Germany, but became a citizen of the United States shortly after arriving in this country.

F. C. B.

Frank Suenderhaft

Frank Suenderhaft, Sr., a well-known Newark musician, died Monday night of last week at his home. He was for many years a bandmaster and conductor of park concerts in Newark and vicinity. He was eighty years old and was born in Buttenheim, Bavaria.

Mary Esta Groves

LOS ANGELES, CAL., June 14.—Mary Esta Groves, director of music at Manual Arts High School here, died recently. Miss Groves studied with Godowsky in Europe. She was a member of the piano faculty of Drake University Conservatory, Des Moines, Iowa, for several years.

Ezra Brokaw

Ezra Brokaw, a member of the Haydn Orchestra, Orange, N. J., died in the Homeopathic Hospital, Newark, on June 14. He was thirty-nine years old.

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GALVESTON, Tex., Vera D. Ellis, 519-15th St.

GRAND RAPIDS, Mich., Eva Hemmingway,

65-66 Powers Theater

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Howard Pew

Howard Pew, one of America's most widely known band leaders and managers, died on Tuesday of last week in the North Hudson Hospital, Jersey City. He had been ill for about three weeks.

With the late David Blakely he helped to organize Sousa's band in 1892 and managed it for several years. In 1885 he became manager of the famous "Pat" Gilmore's band and held that position for seven years. He received permission from Presidents Harrison and McKinley to take the Marine Band on a tour of the United States. He toured the country with that band on three occasions.

He was formerly manager of the Minneapolis *Tribune* and had been connected with the Chicago *Times* as dramatic critic and on the staff of the Chicago *Tribune*.

For eight years he was manager of Creatore's band, and in 1912, his last work, he managed the American tour of Arthur Nikisch and the London Symphony Orchestra.

"Prince" Tan

A dispatch from Pekin, May 13, reports the death of "Prince" Tan, who was considered the most famous actor of the Chinese stage. Tan was a singer rather than an actor, and the quality of his voice was so compelling that Chinese audiences, usually very noisy, always became hushed when he began to

Create Civic Opera Now, Urges Marcella Craft

War Conditions May Aid in Founding American-Controlled Circuit of Community Theaters, Says Soprano—Suggests "Congress" of Business Men to Operate Enterprise—

MARCELLA CRAFT has traveled more than the circumference of the earth this season (27,650 miles, to be exact), but she was not too tired to tell us of an original plan to institute a system of civic opera in this country. True, it required some persuasion before Miss Craft would disclose the idea, for she was not at all positive that the plan was not as "chimerical" as some others. We reassured her, confident of the inspirational originality of this artist's plan.

Miss Craft has developed every minute administrative detail of the project, all that is necessary is the money aid and she believes that there is a remote possibility that some Macenas may arise even in war time.

"The substance of the plan," said Miss Craft after we had finally persuaded her to disclose the matter, "is to operate a chain of twelve opera companies in as many cities, except New York and Chicago, for a period of, say ten years, the financial support coming from a guarantee fund, which must be ample to cover all the losses."

Under American Control

"The management would be centralized and in the hands of American business men—this point is of the greatest importance, I believe. The artists may be of all nationalities, like the répertoire, but the business details should be controlled by practical American business men.

"Each company would have its local board of directors, on which would serve the conductors, stage managers, and so forth, and each local body would be represented in a central board of control.

"The artists would receive the same salary in all cities and when necessary could be transferred from one city to another after two or three years' service. This would enable the artists to have the advantage of considerable home life.

Advises Low Prices

"The prices should range, I think, from \$3 down. As little as possible should be exacted from the local community, say the theater and incidental expenses. It would not be wise, I believe, to have any politics enter into consideration and you know this might be the result if the municipality were to exercise too much influence."

Only the outline of Miss Craft's idea is sketched here but she stands ready, we feel sure, to give the needed details to any person seriously interested. We have heard and investigated scores of opera projects, but never one so thoroughly and practically worked out. There never were so many artists in the United States as now, she pointed out, and never so propitious a time artistically, despite the war. Any American opera enterprise, in Miss Craft's judgment, will be a losing proposition from a money-making standpoint for about five years, until it has become a necessary and vital element in the community.

Her Triumphs Abroad

It is now almost three years since Miss Craft returned to her native shores. Her achievements in European opera, her *Salomé* triumph, are permanent records of American musical success abroad, so it was with some expectation that we



Photo by Press Illustrating Service
Marcella Craft, the American Prima Donna, Who Makes a Novel Proposal to Make Native Opera a Reality

asked a question. There was a mountain of power in her rejoinder. Concert-giving is simply "a mode of existence" to Miss Craft.

"To be confined to a space of a few feet, when one is accustomed to giving expression with every motion, with every means!" she added. This frank distaste for the platform seems to only incite her to a more intense success. Two of the most famous and successful recitalists are known to have the same attitude,

but they are not as courageous as Miss Craft.

To Give Novel Program

As compensation for this feeling Miss Craft is to abandon the conventional form of recital program next season. She will give herself exclusively to a Russian-Italian program. The Russian songs will be given in English, for Miss Craft declines to sing in a language she does not thoroughly understand. Kurt

applause. Manuel Berenguer, flautist, and Homer Samuels, pianist, were her assisting artists. W. H. L.

Brooklyn Community Chorus Has First "Sing" in Prospect Park

Members of the recently formed Community Chorus of Brooklyn were heard for the first time in Prospect Park on the afternoon of June 17, where, led by Charles S. Yerbury and aided by the Kismet Temple Band, they sang the old familiar songs. Hugh Allan, baritone, and Chester W. Smith, cornetist, were soloists. G. C. T.

Pacific Coast Cities To Welcome Tollef-sen Trio in October

The Tollef-sen Trio is to make a tour to the Pacific Coast in October, playing in California, Oregon and Washington. Later in the fall the musicians appear in many cities in the Middle West and South.

Will Substitute Russian-Italian Programs for Conventional Recital Idea—Abandons Germany as Her Future Operatic Field—Declines to Compete with Needy Natives

Schindler has unearthed some of his refreshing novelties for Miss Craft, and the Italian répertoire, similarly new and unique, is in course of preparation. In due time a French-Scandinavian program will be offered.

It is characteristic of Miss Craft's unassuming simplicity (and who has not been impressed by this dominating trait of her charming personality?) that she hesitates to follow the fashion and launch out with an all-French program.

"There are too many excellent French artists in the country," she said earnestly. Nor does she expect ever to return to opera in Germany, except as a guest.

Foreswears Opera in Germany

"The German women artists will need all these engagements themselves," she said. "As to the men, I am not quite sure. Perhaps our American singers will be able to fill some of the openings in the opera houses. I am not at all familiar with the new sentiment in Germany toward our artists, I only know how friendly the Germans were to Americans before the war. As for myself, Germany must be eliminated. I will never attempt to deprive any German woman of her rightful due. Yes, I have set aside my German programs. If I am called upon for German songs, of course, I will present them, but not otherwise." She supplemented this with the hope that German opera would not be forgotten altogether because of the war.

As for Miss Craft's attitude toward her native country—well, there were three great balls of gray wool and knitting needles on her table.

"For the men of the navy," she explained. A. H.

PARIS OPERA AUDIENCE ACCLAIMS GEN. PERSHING

American National Anthem Sung in His Honor—Our Soldiers Cheer "Marseillaise"

PARIS, June 18.—Major-General Pershing, the American commander, was greeted with wild enthusiasm when he attended the Opéra Comique last Saturday evening.

General Pershing arrived just after the first act of the opera, and the orchestra struck up the American National Anthem as he appeared in his box, which was draped with American flags. The curtain rose and Mme. Richardson sang the "Star-Spangled Banner" in English, amid tremendous cheering.

Another demonstration followed when Marthe Chenal sang the "Marseillaise," after which the American officers and soldiers cheered for France. General Pershing was wildly acclaimed again as he left the opera.

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